



City of Fredericksburg, Virginia

Historic District Handbook

Prepared by:
Office of Planning
& Community Development

Prepared by:

**THE OFFICE OF PLANNING AND
COMMUNITY DEVELOPMENT**

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City of Fredericksburg, Virginia

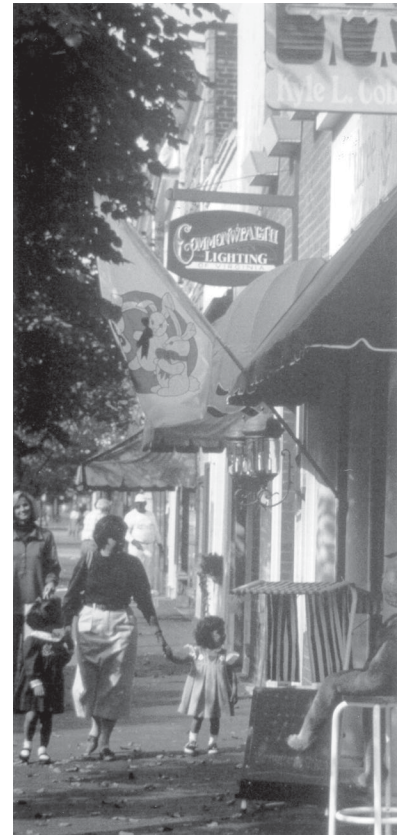
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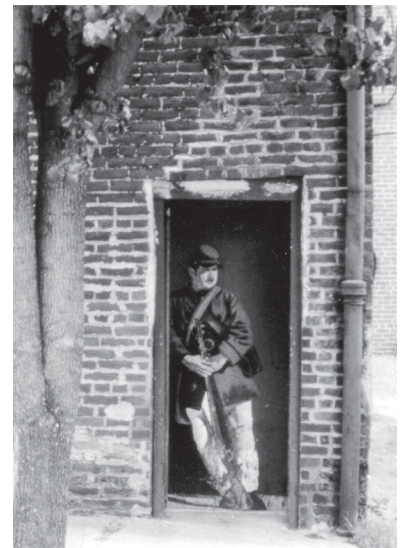


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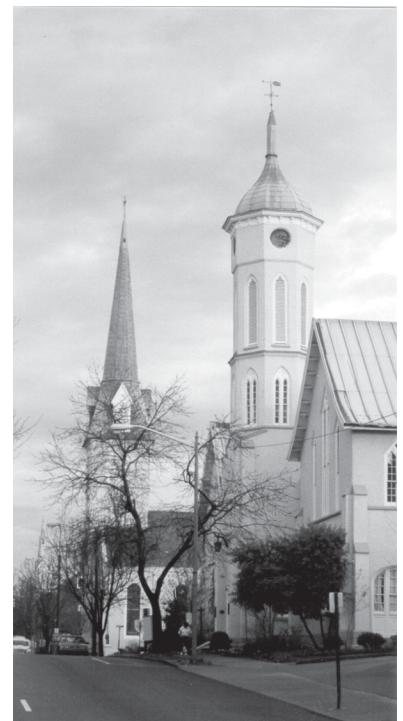
Introduction

*F*redericksburg's identity and character are directly related to its rich history. This history, in fact, is a microcosm of the national experience, encompassing as it does the period from European exploration of the New World to the modern day. The City seeks to preserve and enhance its defined historic resources to encourage economic activity, neighborhood stability, and cultural growth.

In its 1972 Zoning Ordinance, Fredericksburg established its Historic District to actively guide the preservation of its historic character. During the next 25 years, the Architectural Review Board helped to regulate development, with measurable public benefits. Property values within the City's Historic District, for example, increased at a significantly higher rate than comparable properties outside the District. In addition, commercial activity in the Central Business District revived to produce revenues that rival other commercial sections of the City.

The above policy has set the stage for future growth. An analysis of business location decisions shows that successful firms seek areas that possess a good quality of life. Companies that must recruit and retain employees have found that amenities such as quiet streets, good schools, and urban recreational activities are often more important to them than inexpensive land. The City of Fredericksburg provides what these types of businesses desire - an attractive and stable community in which to locate.

The City government administers the necessary regulatory process, but shares custody of the City's architectural and



historic heritage with private citizens. As a consequence, this handbook will benefit both residents and public officials because it relates historic preservation to community planning and development while also providing applicable maintenance and restoration guidelines. The purpose of maintaining a community's character, to reemphasize the point, is not to develop a static museum for visitors. Instead, the City of Fredericksburg has adopted preservation policies to enhance a living, growing community with a vibrant central business district and cohesive residential neighborhoods.

When Design Review Is Required

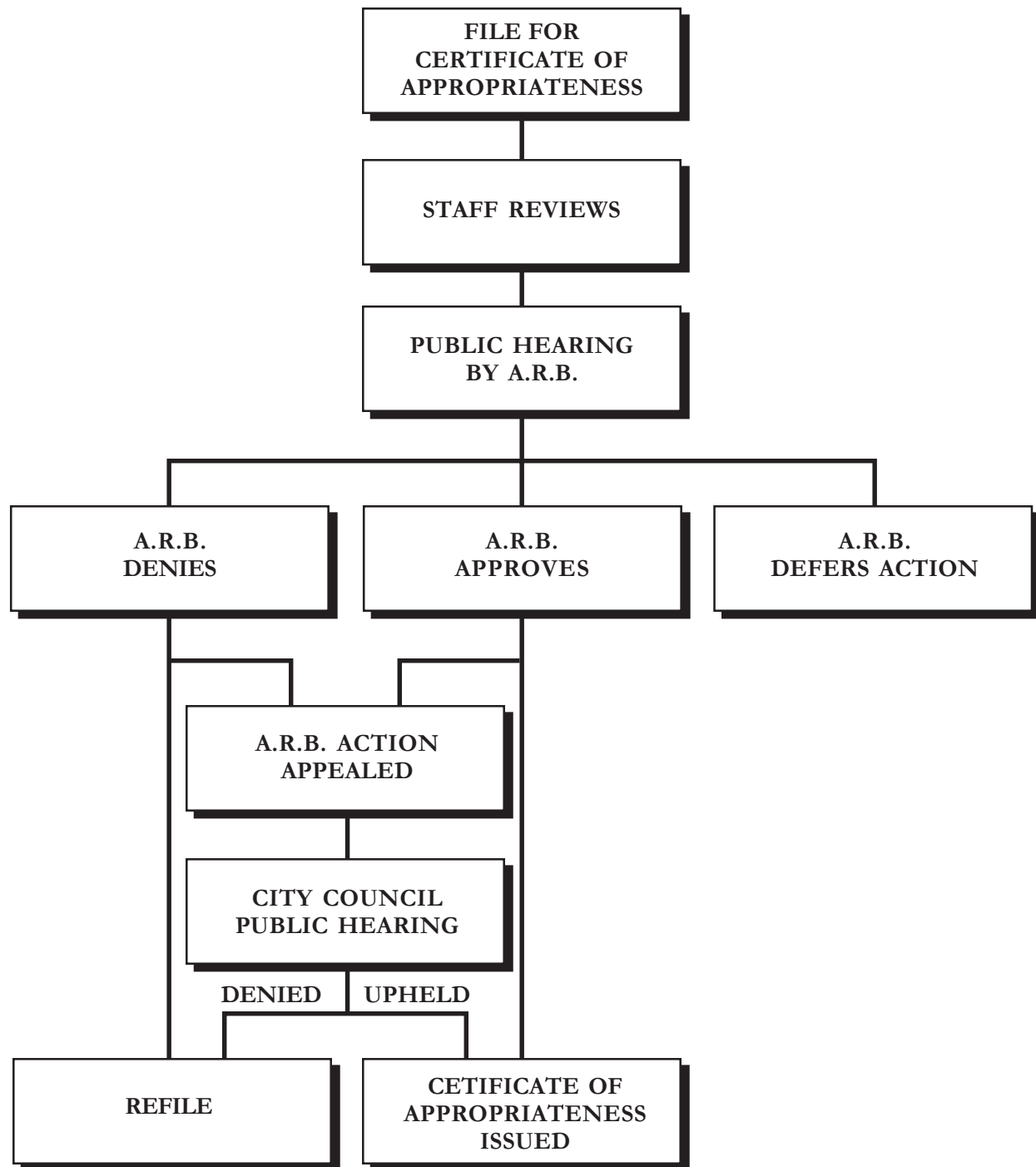
To achieve the City's historic preservation goals, a property owner must obtain a Certificate of Appropriateness from the Architectural Review Board before changing the exterior of his or her building by addition, alteration, or demolition. A Certificate of Appropriateness is also required for new construction within the Historic District as well as to install most signs. In fact, the City's Department of Code Compliance will not issue a building or a sign permit until the Certificate of Appropriateness has been issued. Interior modifications on the other hand, are exempt from review as are many items considered to be routine maintenance. City Planners are available to answer any questions in this regard.

All applications for Certificates of Appropriateness are made to the City's Planning Office and are submitted approximately three weeks prior to the scheduled meeting to allow City staff time to provide the required public notice in The Free Lance-Star. Like other development procedures - such as requests for rezonings - the ARB public hearing provides the opportunity for citizens to comment on proposed development and redevelopment in their community.

The ARB meets on the second Monday of every month, except October when it meets on the third Monday (to avoid conflicts with the Columbus Day weekend). The meetings begin at 7:30 p.m. in the City Hall Council Chambers. These are public hearings and all interested persons may present their views. Information pertinent to upcoming meetings is made available to the public and may be obtained in the Planning Office, prior to the hearing. Once a construction project or sign is approved, the Planning Office issues a Certificate of Appropriateness. Any ARB decision may be appealed to City Council by either the applicant or by an opponent. Written notice of intent to appeal, however, must be submitted within 14 days after the decision to be appealed was rendered.

The ARB recognizes that their review process can be confusing to the uninitiated. Typically, the larger the construction project, the greater the design challenge to integrate it into the City's built environment. As a consequence, the ARB makes itself available to meet with applicants informally to work out various aspects of an application. Many architects take advantage of this opportunity as do a variety of property owners. These informal work sessions can take place at the end of a scheduled meeting on the second Monday of the month or can be scheduled for the fourth Monday. The ARB will also meet on site, if an applicant desires to walk through a project in the field. The purpose of this type of support to citizens and property owners is to help them to understand how their project will be evaluated and to let them know how their project relates to the community as a whole. The flow chart on the following page outlines the process.

The Architectural Review Board Process



Historic Growth and Development

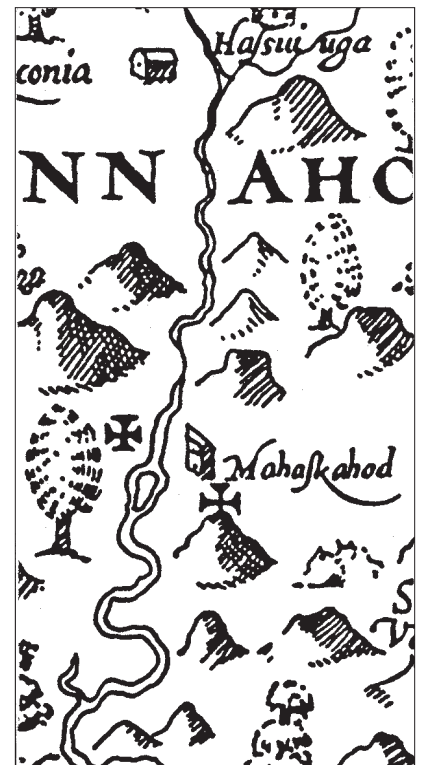
The significance and value of historic buildings and sites is found in people's response to them. History is not contained in physical places, in and of themselves, but rather in their power to evoke reactions such as an appreciation of traditional craftsmanship, a delight in architectural innovation, or an interest in historic persons and events. What we as a community find important is always changing, yet the tangible reminders of history that comprise the City of Fredericksburg provide a continuity with the past that allows the community to define itself as it confronts the future.

Periods of Significance

Fredericksburg reflects a continuity of development over time, each period of history contributing something to both community design and architectural style. While an individual may prefer a particular type of architecture or historic era, the permanence of change in the community should be recognized. To this end, the following sections provide a brief context within which Fredericksburg's growth and development can be examined and appreciated.

Exploration and Settlement: 1608-1750

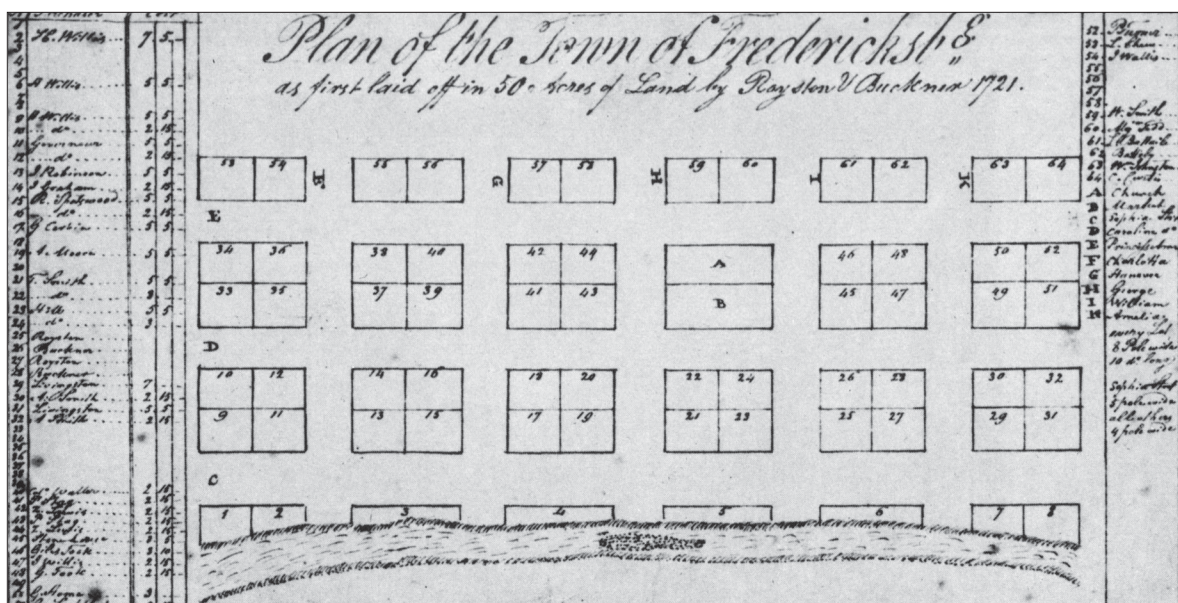
While exploring the Chesapeake Bay in 1608, Captain John Smith worked his vessels up to the falls of the Rappahannock River, where he encountered a native people called the Manahoaks. After a violent confrontation, the English explorer wisely withdrew. The Manahoaks were of a different



culture than those Native Americans below the falls and these latter tribes, hostile to the English newcomers as well as to the Manahoaks, inadvertently served as a buffer between them. As a consequence, there was no further recorded European contact with this now obscure culture.

The Manahoacks had disappeared by 1676, when Governor Berkeley awarded several land grants along the Rappahannock River to colonists who had helped him to overcome Bacon's Rebellion. The remnants of the Native American presence include a few remaining fish traps in the River as well as archaeological artifacts, such as the projectile point (c. 4,000 B.C.) that was recovered during development of the City's commuter rail parking lot. The Rappahannock River had been a central factor in the prosperity of the area's Native Americans and would be no less important to the European colonists in its capacity to shape western expansion, establish settlement patterns, and provide for commercial growth.

In 1714, Governor Alexander Spotswood established his iron industry in what would soon become Spotsylvania County. This pioneering activity drew other settlers to the area, although they were primarily interested in growing tobacco. The tobacco culture had its origins in the Virginia Tidewater and this labor-intensive activity had quickly resulted in the introduction of slavery to the New World. As the European settlers moved west, slaves were brought into the Piedmont region and references to slavery appear in the Fredericksburg area as early as the 1690s. Slave labor and tobacco certainly helped the local area to prosper and a collection and distribution point for the tobacco slated for export became necessary to facilitate trade. The logical place to establish a port, however, had already been included in one of Governor Berkeley's land grants.



In 1728, the Virginia House of Burgesses ordered the town of Fredericksburg built on 50 acres of land leased from the previously awarded 2,000 acre Buckner-Royston patent. An inspection station was then established to ensure that the great quantities of tobacco grown in Spotsylvania County and areas to the west was of a quality suitable for shipment. The official inspection station operated at the foot of present day Wolfe Street, and groupings of wooden warehouses kept the hogsheads dry until the seagoing ships arrived to carry the precious crop to England. Falmouth was established in 1728, as well, to accommodate the tobacco growers who had settled north of the Rappahannock River. Falmouth's early growth was strong, because more colonists had settled in Stafford County, but Fredericksburg provided a better port. When ferry service was established in 1748, Falmouth began to diminish in commercial stature.

In 1732, Fredericksburg became the county seat for Spotsylvania County and the court was moved from Germanna, where Governor Spottswood had established himself, to a courthouse erected on Princess Anne Street (replaced more than a century later by the present building, which is still in use). County residents were not especially pleased with

Fredericksburg as the court site, because it was not as convenient to them as Germanna had been, but the Crown wished to protect the town's economy and refused to move it elsewhere. The court met each month and busied itself with an astounding number of lawsuits, primarily related to inadequate land surveys.

The settlement period was a boisterous time in Fredericksburg. In the 1740s, there were almost as many ordinaries, or taverns, in the town as there were warehouses. Seagoing vessels traveled up the Rappahannock River in increasing numbers, where they exchanged their goods for the generous harvests and raw materials of central Virginia. By the time of the American Revolution, Fredericksburg had grown into a prominent trade center.



Because the upper Rappahannock was settled after the Tidewater region, colonial architecture had become very sophisticated by the time large, permanent houses were built in Fredericksburg. Certainly the rude buildings erected during the early frontier period had never been intended to be anything more than temporary. The numerous prominent structures on Caroline, Princess Anne, and Charles Streets illustrate this surge in new development. The plantation system also evolved during this period, beginning in the Tidewater and soon reaching the Piedmont. One of Fredericksburg's most impressive plantation houses is the Kenmore mansion, built c.1780, by Fielding Lewis for his wife Betty Washington Lewis, sister of George Washington. The Washington family had

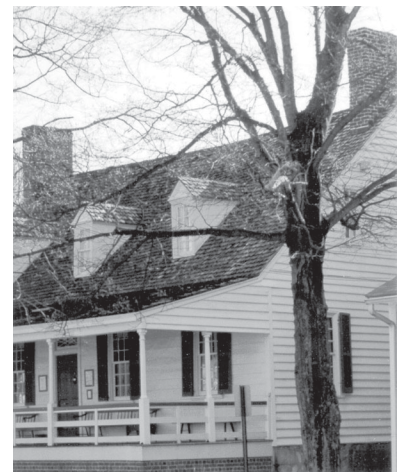
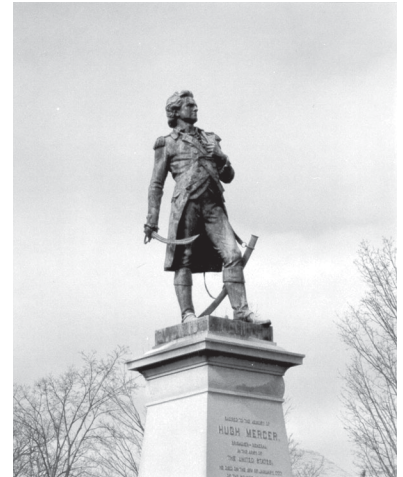
lived at Ferry Farm and George had grown up to become a surveyor and explorer. His rise to prominence, however, would be as a Virginia militia officer.

From Colony to Nation: 1750-1789

By the mid-eighteenth century, Fredericksburg had become a large and prosperous port. A 1759 boundary expansion more than tripled the size of town, highlighting this dynamic growth. During this period, England successfully prosecuted the French and Indian War and secured its North American empire against other European interests. But while the French no longer posed a threat to English designs in the New World, the English colonists increasingly thought of themselves as Americans and began to take issue with imperial taxation and colonial government. Rumors of rebellion found a receptive audience in Fredericksburg's many taverns, including the Golden Eagle on Caroline Street (now called the Rising Sun Tavern).

In 1774, many Fredericksburg citizens joined a growing network of outraged communities by establishing a Committee of Correspondence when Britain closed the port of Boston, in response to the Boston Tea Party. The growing crisis further intensified in 1775, when Governor Dunmore removed the gunpowder from the magazine at Williamsburg and stored it on a British vessel. Local Virginia leaders drafted the Fredericksburg Resolutions in protest, pledging their "lives and fortunes" to firmly resist, by force of arms if necessary, all dangers to the "just rights and liberty of America."

Captain Hugh Mercer, a Scottish expatriot who had taken up residence in Fredericksburg, drilled a group of armed and irate residents who had assembled in the town in response to the Governor's action. He conferred with Colonel George Wash-



ington, then an officer in the Virginia militia, about a proposed march on Williamsburg, but Governor Dunmore defused this particular crisis by agreeing to return the powder. Events were clearly gaining a momentum of their own, however. A courier arrived with news of armed conflict at Lexington and Concord. Before the militiamen disbanded, Michael Brown Wallace, of Falmouth, described the assembled upcountry riflemen as “evry man Rich and poor with their hunting shirts Belts and Tomahawks ...,” providing a glimpse of the type of men who would soon face British regulars in a war for independence.

When war came, recruits from the Fredericksburg area constituted the bulk of two Virginia regiments of foot soldiers (the 2nd and 3rd Regiments) of the famed Virginia Line. These units were a part of the Continental Army, the mainstay of the American Revolution to which the Continental Congress appointed George Washington as commander. His friend Hugh Mercer commanded the 3rd Regiment of the Virginia Line until he was mortally wounded at Princeton.

The Town also provided material support to the Revolution. Hunter’s Iron Works, a leading Virginia iron works near Falmouth, supplied muskets to the Continental Army until 1781, when Cornwallis surrendered at Yorktown. In Fredericksburg, Fielding Lewis and Charles Dick established another arms manufactory in 1775. This latter enterprise initially repaired damaged muskets but appears to have been producing complete muskets as early as 1776. Two of only a few Fredericksburg muskets to survive intact can be seen at the Fredericksburg Area Museum and Cultural Center and at the Dewitt Wallace Gallery in Colonial Williamsburg.

A surprisingly large number of buildings have also survived from this period. Charles Dick’s house, at 1107 Princess Anne Street, though much modified, is considered to be one of the oldest dwellings in Fredericksburg. The Taylor House, on Fall

Hill, dates to 1779; the original portion of the Chimneys, at 623 Caroline Street, dates to 1769; several houses on lower Caroline Street were constructed between 1764 and 1789; and the upper end of town includes buildings from this era as well.

The Revolutionary period brought several political changes to Fredericksburg. In 1778, the Virginia Assembly overturned more than three decades of Crown policy to maintain the City as the Spotsylvania County seat, and allowed the county to build a more centrally located courthouse. In 1782, the Assembly also gave Fredericksburg its status as an independent jurisdiction, a designation which remains in effect to this day.

The Early National Period: 1789-1830

The American Revolution freed the former American colonies from strict British trade restraints and the War of 1812 further removed British interference from American maritime activity. River ports on the fall line - such as Alexandria, Fredericksburg, and Petersburg - thrived as commercial centers. During this period, the farmers in the Rappahannock basin shifted from tobacco production to more diversified agriculture, including wheat. The activity at inspection stations in Fredericksburg and Falmouth reflect this trend, where as many as 160,000 barrels of flour were handled in 1816 alone.

Buildings in Fredericksburg that date from this period are concentrated in the heart of the Central Business District, in the 500-900 blocks of Caroline and Princess Anne Streets and the 200-300 blocks of William Street. These structures include the Market House and Town Hall (1814), the Masonic Lodge (c. 1814), and the City's Visitor Center (1824). Residential structures from this period are primarily located on lower Caroline Street although others are scattered beyond what was then the town boundary. The Snowden House, for example, (currently in use as administrative offices for Mary Washington





Hospital) also dates from this era (c.1815), although the current building is a reconstruction (1926) of the original house, which was destroyed by fire. One of the City's more intact early streetscapes is the intersection of Princess Anne and Lewis Streets, where prominent Federal-style buildings are located on each corner. These buildings include the Kenmore Inn (c. 1824) and the residential dwellings at 1201 (c.1817), 1111 (c. 1818), and 1108 (c. 1838) Princess Anne Street.

This energetic period of transition included three major fires that swept through the increasingly dense urban blocks. The first, in 1799, probably occurred as a result of the extensive use

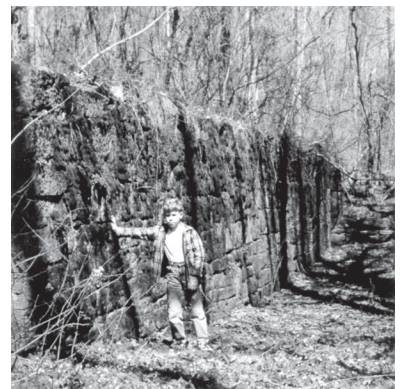


of wooden chimneys in the town. The second large fire occurred in 1807 and devastated an area from the corner of Lewis and Princess Anne Streets, down Caroline Street, as far as George Street. The Town Council subsequently passed an ordinance, in 1809, abolishing wooden chimneys as well as certain practices determined to be dangerous to the public safety. Among other things, the new ordinance required the timely removal of wood shavings from work sites. That wood shavings were thought to pose such a hazard is yet another clue to the high level of construction and manufacturing being carried on in the bustling town. The third serious fire occurred in 1822, and destroyed the block bounded by Hanover, George, Princess Anne, and Caroline Streets.

During the Early National Period, the new Constitution established a centralized national government. The federal system, however, did not designate Fredericksburg as a port-of-entry. Despite subsequent petitions, the Town was no longer allowed to receive exports from Europe. Further growth would have to rely on increasing the regional scope of the Town's trade network. The solution that beckoned was improved navigation of the Rappahannock River.

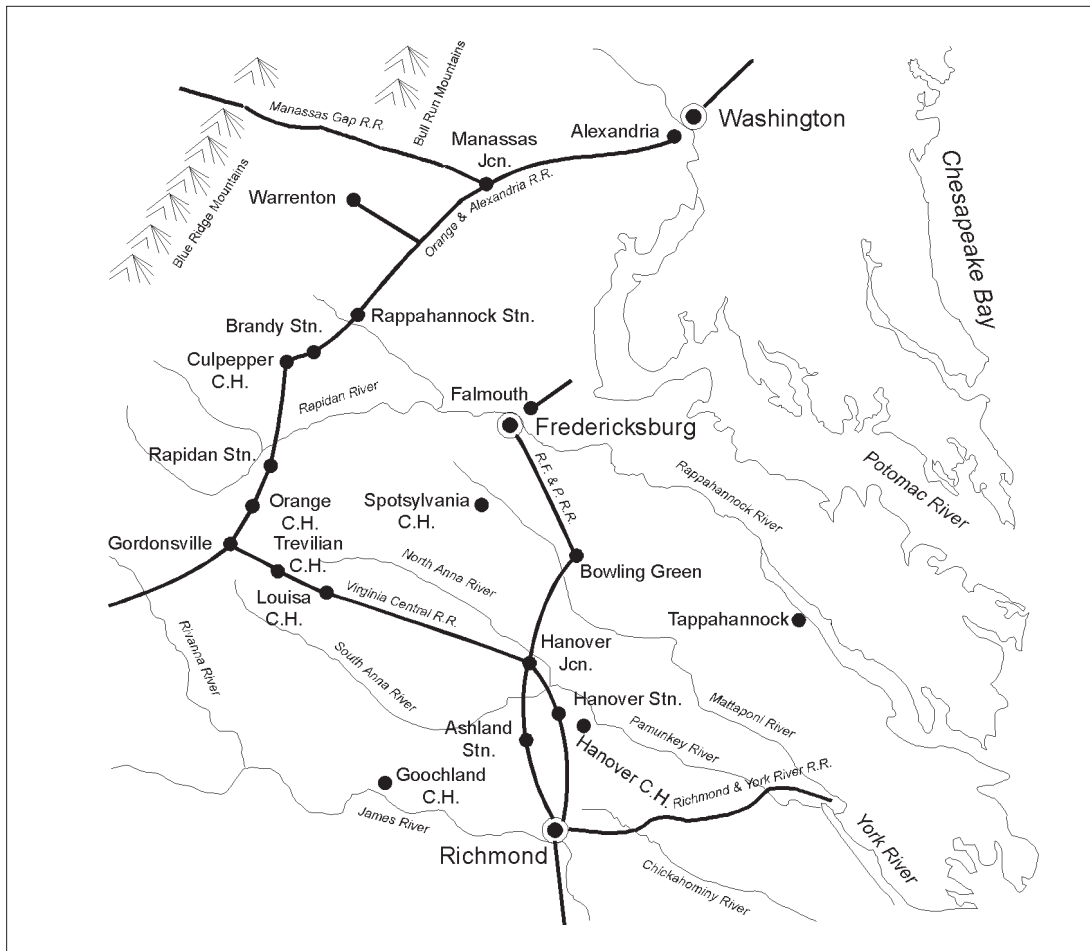
The Antebellum Years: 1830-1861

Ideas to construct a canal were formulated as early as 1793, but plans were delayed by a national debate over funding responsibility. The Rappahannock Company, for instance, spent decades raising funds to make the river more conducive to moving bulk cargo, but did not have enough money available to commence work until 1829. A series of canals, canal locks, and dams to create slackwater were envisioned to provide farmers with the improved access to markets that wagons on rough roads could not provide. Not until 1849, however, and only then with an infusion of funds from bonds subscribed by



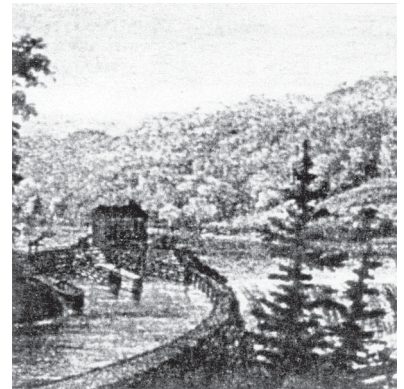
the Fredericksburg Town Council, was the Rappahannock Navigation System completed from Fredericksburg to communities in the upper river basin.

Even as the Rappahannock Navigation was being laboriously constructed, emerging railroad technology threatened to make canals obsolete. Alexandria, Richmond, and Petersburg quickly grasped this reality and subsequently developed rail links to the West. As a consequence, these cities sustained their prominence as urban and commercial centers. Not until 1853, though, did the Fredericksburg Gordonsville Railroad Company incorporate to provide an east-west railway. The next several years saw the railroad right-of-way cleared and graded, but no tracks had been laid when the Civil War interrupted



further construction. During this period, inadequate transportation facilities translated into commercial decline. In 1847, for example, the number of barrels that passed through the flour inspection stations in Fredericksburg and Falmouth had dropped to 60,000.

Alternatives to commercial growth were found in establishing manufacturing facilities that took advantage of existing water power. Richmond, another fall line city, had been able to develop an impressive ironworking industry even as milling remained a strong concern. In 1855, in Fredericksburg, the Rappahannock Navigation Company built a crib dam (later flooded by the concrete Embrey Dam, built in 1909) for the Fredericksburg Water Power Company. This dam's function shifted the primary emphasis of the City's canal system from transportation to water power. A number of additional mills quickly sprang up on the upper end of town, to join the milling enterprises already in place. These industries included cotton manufacturing, woolen mills, as well as flour and grist mills.



Both residential and commercial construction flourished during the 1830s, 40s and 50s. Only a few of the many mills in operation during this period remain evident, but commercial and residential Federal architecture still dominates many areas of the City. The above growth is also reflected in the City's demographics. The 1840 Census shows Fredericksburg as having a population of 2,343 white citizens, 1,226 slaves, and 408 free blacks. The large number of slaves corresponds with the several plantations around the City. Identifiable slave dwelling sites are rare, but some have been located through documentation and field research. More substantial houses that have survived from this period include Idlewild (1859-1960) and Braehead (1850s).



The City's current and distinct skyline was also defined during this period. Earlier in the century, the disestablishment of the Anglican Church in America had resulted in the rise of many other religious denominations and prominent church spires rose into the sky as growing congregations built new houses of worship - including the Fredericksburg Presbyterian Church (1833), St. George's Church (1849), and the Fredericksburg Baptist Church (1854-1855). The other prominent structure on the skyline is the Circuit Courthouse, designed by the architect James Renwick and built in 1852. Its Gothic Revival features are mirrored in a few other local buildings, but a building depression in 1857 cut short, for the most part, the further uses of this building style in Fredericksburg.



Despite the advantages of its location, Fredericksburg's economic importance had fallen off by the time of the Civil War. Although the Town boundaries were expanded in 1851, encompassing the previous decades of growth, an analysis of census records and archival data suggests that without this annexation the urban population would have actually declined during the 1850s. Certainly the slave population, although growing in real terms, had fallen as a percentage of the Town's population, from a high in 1820 (37.7 percent) to a low in 1860 (26.0 percent).

In the competition for its share of commercial growth, Fredericksburg had slipped. The City remained an active regional center, but other cities - like Alexandria and Richmond - had

better transportation links and drew a much greater share of economic activity to their environs. In Fredericksburg, the Rappahannock Navigation System had fallen into disrepair, the rail link to the West was still being graded, the north-south railway - the Richmond, Fredericksburg, and Potomac Rail-road - was not yet completed to the Potomac River, and sea-going ships were becoming too large to navigate upstream to the town docks.

The Civil War: 1861-1865

When Virginia seceded from the Union, the railway between Washington D.C. and Richmond remained unfinished. Its construction, however, had reoriented Fredericksburg from the east-west flow of the Rappahannock River to the north-south axis of the Richmond, Fredericksburg, and Potomac Railroad. In a period of mass armies with overwhelming logistic needs, this railroad drew the contending armies to Fredericksburg with a deadly inevitability.

In December of 1862, the City was bombarded by Union artillery, as a prelude to the Battle of Fredericksburg. Union infantry soon followed, forcing a river crossing at the foot of Hawke Street as well as in the City Dock area. The sounds of close combat crashed through Caroline and Princess Anne Streets as the Confederate defenders fought a rearguard action. Once pontoon bridges were in place, more Federal troops arrived, sacking and looting the buildings from which their occupants had so recently fled.

The main Federal assault occurred against the Confederate position in Sunken Road, at the base of Marye's Heights. Several houses stood in the path of these attacks including Federal Hill (504 Hanover Street), the Rowe House (801 Hanover Street) and the Stratton House (700 Littlepage Street). These dwellings still exhibit chipped bricks from this time





when a violent storm of metal swirled around them. The residents of these neighborhoods also continue to harvest the remnants of battle - bullets, belt buckles, and bayonets - when they dig in their gardens.

The aftermath of battle, both in 1862 and during the Overland Campaign of 1864 saw many of the Town's larger buildings used as hospitals and the open areas around them converted to burying grounds. Not until the armies moved south, to fight around Richmond and Petersburg, did the war's hard impact begin to subside.

This period saw more destruction than construction. Many of the buildings that were extant at this time, and which did not succumb to fire, still bear its scars, although they are not always visible. Bullet holes and broken structural components, for example, were quickly repaired on roofs and exterior walls, to make houses weathertight once more. Interior damage was less urgent and could often be covered with wallpaper or otherwise hidden from view. More poignant reminders of this brutal conflict are the two military cemeteries - one for the Federal troops and another for their Confederate counterparts.



Reconstruction and Growth: 1865-1914

As a result of the Civil War, the Town's growth at mid-century was severely curtailed. Residents repaired their shattered dwellings, churches, and business enterprises, but the devastation had been tremendous and recovery was slow.

The social impact of the war certainly had an effect on the City's built environment. Census records show that during the Antebellum Period, Fredericksburg had a sizeable free black population representing such diverse occupations as barber, blacksmith, boot and shoemaker, bricklayer/mason, carpenter,

carriage and coach maker, cooper, drayman, gardener, laborer, moulder/plasterer, painter, servant, and waterman. Increasing segregation toward the end of the nineteenth century, however, forced blacks into inferior economic, social, and political circumstances. The evidence of this trend is very graphic in the City's building patterns. Lower Charles and Prince Edward Streets, for instance, were a black community and are characterized by small lots, and modest dwellings. The Barton, George, and Liberty Street area (Liberty Town) has similar characteristics although these dwellings are interspersed with larger dwellings built in the twentieth century. Dwellings built during this period for white residents are usually more elegant Victorian dwellings either adjacent to Colonial and Federal buildings of an earlier era - such as on lower Caroline Street and upper Charles and Prince Edward Streets - or in entirely new neighborhoods - such as Washington Avenue.



Milling and manufacturing quietly resumed and grew at established sites such as the Bridgewater Mills, Washington Woolen Mills, and the Germania Mills. New enterprises were also established such as the Fredericksburg Wood Working Plant and the C.W. Wilder and Company Silk Mill. In 1872, the Richmond, Fredericksburg, and Potomac Railroad finally completed its tracks between Fredericksburg and Washington, D.C., establishing a vital transportation link and supporting increased industrial development in the vicinity of the downtown railroad station. Commercial buildings in this corridor include the Janney-Marshall warehouse, built c. 1907, and the Young-Sweetzer Company tower, built in 1919.

Industrial jobs brought people to the City, but Fredericksburg also benefitted from an influx of people drawn by the success of area schools. These educational institutions included private enterprises as well as the State Normal School for Women at Fredericksburg, which later became Mary Washington College.



The sectional rift that had resulted in the Civil War also showed outward signs of healing. The Spanish-American War (1898), for example, appears to have rekindled national feelings in this formerly secessionist community. At that time, a regiment of troops, mustered into federal service to fight in Cuba, trained at a camp near the old Fredericksburg Gun Manufactory and Gunnery Springs. These federal troops had a very different mission than the Union troops of 1862, a harsh time still remembered by many residents, and period newspapers enthusiastically espoused their patriotic qualities.

The latter stages of the nineteenth century also saw increasing visits to the Fredericksburg area by Civil War veterans of both sides. These old soldiers were intent on examining scenes of their past struggles, but also sought to preserve the Fredericksburg, Chancellorsville, Wilderness, and Spotsylvania battlefields for posterity.

The Spanish-American War encampment, Camp Cobb, had been situated at the future site of the Walker-Grant School. This public school for blacks would be a segregated one, however, constructed in 1934 to comply with the 1898 Supreme Court decision that institutionalized “separate but equal.” Also of interest in this regard is the Richmond, Fredericksburg, and Potomac Railroad station, built in 1910, whose two former waiting rooms are a physical remnant of the tragic time of Jim Crow.

Construction styles were very much influenced by growing industry and an expanding railroad network. Industrialization allowed complex building components such as doors, windows, roofing, and siding to be mass produced in factories and shipped by rail at low cost. As a consequence, heavy timber framing gave way to a more simplified board framing held together by wire nails. Houses were freed from their tradi-

tional box-like shapes and began to include wall extensions, overhangs, irregular floor plans, and elaborate detailing. The profusion of decorative elements of the dwellings on Washington Avenue and its surrounding neighborhood symbolize the wealth and success of the late nineteenth century industrial era.

In commercial sections of the City, an obvious visual change in the architectural elements of this period are the strong cornices instead of eaves. The 800 block of Caroline Street is a clear example of this transition and is one of many sections of Caroline Street that exhibit both cornices as well as eaves, in a blend of old and what was then new.



World War I to World War II: 1914-1945

This period of history saw the continued growth of urban centers, as growing transportation systems linked communities nationwide. Fredericksburg's early twentieth century prosperity is dramatically evident in the construction that occurred along Route 1. This development included such prominent buildings as a hotel at 904 Princess Anne Street (since converted to office use) and the extremely conspicuous bank building at the corner of Princess Anne and William Streets. Construction activity in the downtown commercial area also included installation of storefronts, using newly available steel beams to span the large storefront windows. Of interest in this development is the 700 block of Caroline Street. The west, or shady side of this block has numerous converted storefronts, while the buildings on the east, or sunny side of the street often retain their original configuration.



Available building materials also changed transportation. City Manager records show concrete sidewalks being constructed during the 1910s and 20s to provide "cement foot ways" in all the City's residential areas. There were gaps, however, between homes where the owners had installed sidewalks and

homes where the owners were not so inclined. The time when such improvements would be publicly funded had not yet arrived, and is very reminiscent of the canal building period when the issue of who would incur the cost of internal improvements was so strongly debated. The sidewalks on the west side of Washington Avenue's 1400 block show the variety of walkways that resulted from this informal policy.

Not until the mass production of the automobile did there occur a shift in the manner in which roads were to be built. With the increasing number of automobiles came increased pressure to provide publicly-funded roadways to allow their convenient use. The public benefit was to be the removal of space-intensive horses and stables from the City and increased economic activity through a more efficient movement of goods. In response to this trend, engineers literally revived a road technology that had been practiced by the Romans - using a bed of crushed rock to provide a well draining foundation and covering it with a durable surface.



In Fredericksburg, streets that had invariably been rutted, muddy/dusty, full of potholes and dotted with horse manure began to be paved with asphalt as well as with Belgian paving stones. The early twentieth century also saw the development of an improved quality of concrete that could better withstand traffic. While this early roadway concrete has long been replaced or covered, some structural examples remain. The Falmouth, Chatham, and R.F.&P Bridges, for example, are all remnants of what was then a technologically superior material.

Motorcars stimulated the development of maintenance garages, service stations, and other roadside industries along the City's main thoroughfares. Some of these industries are still in opera-

tion - such as the auto shop at 1319 Princess Anne Street (c. 1920). Others have been adapted to other uses - such as the former service station at 522 Princess Anne Street (also c. 1920).

New roads and motor vehicles, as well as the increased availability of electrical power, also had a profound impact on commercial location patterns. Previously, factories were built where transport or power was available - on canals, mill races, rivers, and rail lines. Under these circumstances, materials and goods were moved to and from the work site by rail or water. Electrification and trucks, however, allowed a more scattered commercial development where trucks moved freight and materials between work sites and markets - a pattern still very much in use.

Electricity was available in Fredericksburg as early as 1887, provided by the Rappahannock Electric Light and Power Company at a site in what is now Old Mill Park. This company was the first in a series of local firms, as well as the City, that provided power for street lights, homes, public buildings, businesses and industry. The most visible reminder of this electric generating capacity is the reinforced concrete Embrey Power Plant, on Caroline Street, at the foot of Ford Street. This facility provided power for the Spotsylvania Electric Company and the Virginia Electric Power Company (VEPCO) from approximately 1910 until the early 1960s.

Electricity did not immediately replace gas, however, as a power source. A state-of-the-art municipal gas works was built in 1906 at the corner of Charles and Frederick Streets to serve local needs. Persons renovating houses in many parts of the City still encounter old gas lines in their walls, a reminder of the days when gaslight kept back the darkness.





The automobile's impact on the City's built environment would become greater in subsequent years. In the meantime, railroad travel remained faster and more economical. Rail's prominence is illustrated by a massive new railroad bridge built over the Rappahannock River during 1925-27, a structure that also included viaducts to elevate the tracks over City streets. The railroad station building - originally built in 1910 - was also expanded at this time. The railroad saw its peak period of use during the Second World War, but the construction of new roads around downtown Fredericksburg during the post-war period eventually caused the railroad station to fall into disuse.



Two years after completion of the railroad bridge came the stock market crash of 1929. Government efforts to relieve the economic effects of the resulting Great Depression had a significant impact on the area's historic resources. During the 1930s, for example, the Civilian Conservation Corps stabilized and rebuilt local battlefield earthworks as well as a section of the stone wall along Sunken Road. The Fredericksburg and Spotsylvania National Military Park was established in 1927, but became more readily accessible to visitors as a result of the new roads and facilities built through the Works Projects Administration (WPA) during this period. The WPA also constructed the National Park Service Visitor Center on Lafayette Boulevard in 1936.

Other WPA projects endure as part of the City's infrastructure. Federal public works projects undertaken in Fredericksburg included installation of water and sewer lines in neighborhoods from Mayfield, in the south end of town, to Elwood City, in the north end. Other work included street grading, curb installation, and drainage system development including the box drain currently under Kenmore Avenue.

Additional projects included renovation and painting of public buildings and schools. The downtown post office, for example, originally built in 1909, was renovated and expanded in 1935-37. In the 1980s, when the U.S. Post Office relocated down the street, this structure was adapted for reuse as the Fredericksburg City Hall.



The Second World War's massive military and industrial mobilization is evident in the amount of rail traffic that passed through Fredericksburg at that time. In 1943, an average of 103 trains per day, or one train every 14 minutes, moved troops and material from military installations and wartime industries, to their respective ports of embarkation, for overseas movement. The high level of citizen involvement in the war effort is shown in the inadvertent loss of heritage that resulted from various scrap metal drives. To the collection points, one of which was located in the triangle bounded by Kenmore Avenue and Wolfe and Prince Edward Streets, were brought iron railings and other metal materials, including quite possibly the iron gate from Hurkamp Park.

The New Dominion: 1945-Present

Government growth in Washington, D.C. and Richmond became a constant in the post-war era, a result of the organizational requirements of an economic depression as well as a global conflict that continued as the Cold War. The impact of increasing government activity has had profound impacts on Fredericksburg's development. The Federal Housing Act of 1949 and subsequent mortgage legislation, for example, has extended government influence over residential development and greatly facilitated home building in subdivisions carved out of farmland. The Interstate Highway Act of 1956, by providing a tremendous infusion of federal funds, has also provided an

impetus to disperse commercial and residential growth. By 1990, most Americans lived in housing developments on the periphery of cities rather than within the urban centers themselves.




This sprawling development pattern has been partly the result of a desire to mitigate growing traffic problems by creating less density. Unfortunately, the result has often adversely affected traditional urban areas. The first automobile highways in Fredericksburg wound through town and fostered local roadside commercial activity. Beginning in 1945, however, Route 1 bypassed downtown Fredericksburg, certainly improving traffic flow, but drawing business away from the Central Business District. To maintain its economic viability, Fredericksburg annexed parts of Spotsylvania County that included areas where these routes formed crossroads. Annexation in 1955 encompassed the intersection of the Route 1 Bypass and Route 3.



Another annexation in 1984 encompassed the intersection of Interstate-95 and Route 3. The apparent paradox in the new transportation patterns was that even as they increased ties between urban areas, their subsequent use as development corridors dispersed economic, social, and residential activities to such a degree that residents became physically separated from their community.

Despite these disturbing trends, or perhaps because of them, downtown Fredericksburg continues to draw businesses and residents to its traditional and historic setting. New houses are being built, as they always have been, adjacent to dwellings of an earlier time. The single family residence at 1315 Caroline Street (built in 1990), for example, sits comfortably next to two Federal style buildings (built c. 1810 and c. 1830) and across the street from a Colonial-Revival building (built in 1922). In



addition, historic buildings are constantly being adapted to new uses while maintaining their original form and integrity. The Lafayette Elementary School on Caroline Street, for instance, became the Central Rappahannock Regional Library. The Old Mary Washington Hospital on Fauquier Street has been adapted to residential use. A 1920s clothing factory on Kenmore Avenue now accommodates both commercial and residential uses. Clearly, the City's growth and development continues, mirroring national economic trends, but retaining its local character.



The Old and Historic Fredericksburg District

Why the Historic District was Established

Historic designation of Fredericksburg's Central Business District and its surrounding neighborhoods challenged the concept that destruction of the built environment was somehow necessary to accommodate new growth. In the post World War II economic boom, many cities destroyed entire neighborhoods when they routed highways through them to serve suburban commuters. Other neighborhoods were demolished in the name of urban renewal. In the 1960s, Fredericksburg officials considered plans to bulldoze portions of the lower Charles Street neighborhood to clear the way for commercial development as well as low-income housing projects.

In this destructive setting, the idea of historic districts evolved as a means to maintain good community design, even when specific areas were not directly linked to historic events or persons. Previously, historic preservation had consisted of interested groups or individuals maintaining, restoring, or rebuilding specific Colonial-era structures - such as Mount Vernon, Kenmore, and Hugh Mercer's Apothecary Shop - as shrines that evoked patriotic ideals. This trend culminated in the recreation of an entire Colonial town at Williamsburg, in the 1930s. The National Preservation Act of




1966, however, recognized that a community's social, cultural, political and economic underpinnings depended on the community itself remaining intact.

Response to a Threat

Commercial development during the post World War II economic boom provided an impetus for the destruction of historic communities. Economic activity had begun to conform to the growing use of automobiles and many property owners demolished old buildings in an effort to make downtown real estate more marketable. The resulting vacant parcels provided an area where new construction could be set back from the street, a paved parking area placed in front, and a large free-standing sign erected to attract the passing motorists. This formula is still very much in use today and is clearly evident in such superstore development areas as the Route 3 Corridor.

This new type of development soon overshadowed pedestrian and community needs by chopping gaps in the street-scape. In a disconcerting reversal of the building and development that had occurred as Fredericksburg emerged from its frontier period, buildings that had been built for permanence were demolished and replaced with inexpensive construction whose useful life would often be measured in decades. The loss of the prominent Maury House, in 1953, as well as the proposed demolition of a dependency behind the National Bank of Fredericksburg, in 1955, motivated a citizens group to establish the Historic Fredericksburg Foundation, Inc. This group worked aggressively to obtain several other properties to prevent their destruction, and renovated them for resale. When the National Historic Preservation Act became law, in 1966, Historic Fredericksburg pushed for the establishment of a historic district within the City.

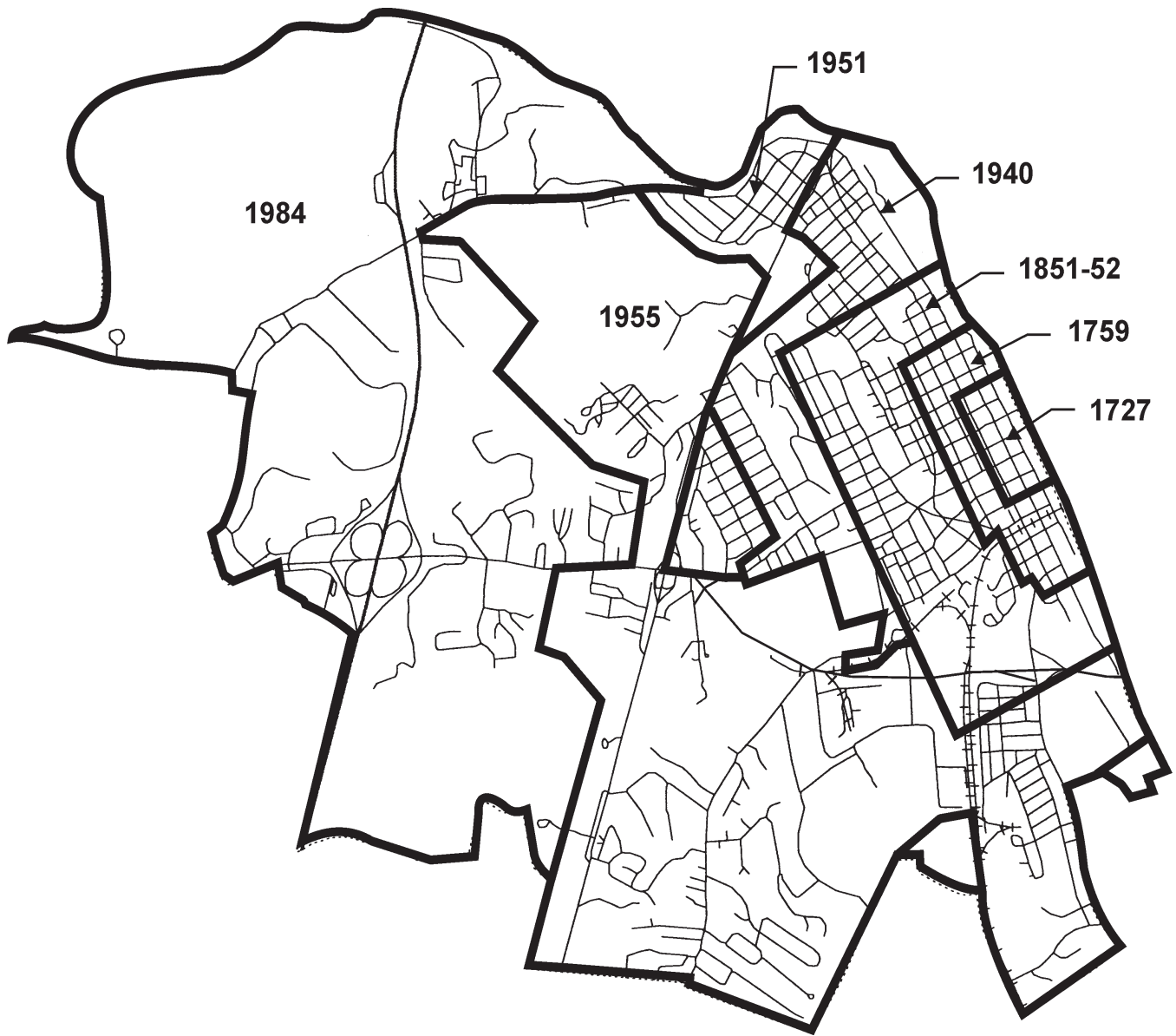




In addition to the public outcry over the physical loss of the community's component buildings, there was an official reaction to a reduction in economic activity that inevitably occurred when the Route 1 Bypass and later Interstate-95 were built. Transportation routes, upon which any community depends, had once been focused on the downtown area. The original town was oriented to the Rappahannock River and subsequent growth retained this focus. Although the R. F. & P. Railroad effectively shifted the main transportation route from an east-west axis (the Rappahannock River) to a north-south one (the railway), the centrally located commercial part of town remained active because it was traversed by the new tracks. The new roadways, however, deliberately bypassed Fredericksburg.

When major retail establishments began moving out of downtown, to shopping centers near the new transportation routes on the outskirts of town, the City government was left to confront the reality of dwindling tax revenues. The City Council addressed the interrelated concerns of its physical resources and its economic health by emphasizing the Central Business District's historic character and the potential benefits of tourism. The City government also took the pragmatic step of annexing the critical new crossroads.

Fredericksburg had a strong basis for developing a historic district because it contains an impressive assemblage of architecture, ranging from the late eighteenth century to the present day. The City has also been the home of a number of citizens prominent in American history, including Presidents George Washington and James Monroe. In addition, distinguished visitors of historic importance have included the Marquis de Lafayette, Robert E. Lee, Clara Barton, Abraham Lincoln, Walt Whitman, Charles Dickens, William McKinley, Winston Churchill, and George Bush. Furthermore, this town has



endured the destruction of war, inundation by river floods, and devastation by fire, yet has remained an intact community throughout. The City's resilience, its impressive history, and its distinct community character are all qualities worthy of recognition by the present as well as future generations.

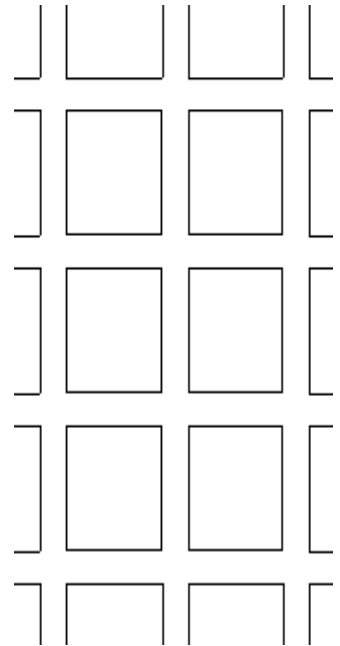
In addition, Fredericksburg's traditional development pattern is a proven concept being used as a model for contemporary planned community development. It is no coincidence that professional planning for new communities such as Haymount, in Caroline County, includes a concerted effort to create an active social and economic focal point, to ensure the success of the overall project. Mixing appropriate land uses in close proximity to one another and in greater development densities is also critical to mitigating the type of traffic congestion that occurs in low density development corridors.

The heart of Fredericksburg is its citizens, though, and downtown Fredericksburg has traditionally been their political, social, entertainment, and economic center. Changing transportation patterns since the Second World War have altered this focus, but the downtown area still contains the Central Business District, City Hall, the Circuit and General District Courts, the railroad station, the U.S. Post Office, many churches, and the community's oldest neighborhoods. Clearly, the City's economic vitality is inexorably linked to its historic and traditional character. The challenge is to ensure that both factors complement one another.

Initial Planning

In 1969-70, a University of Virginia graduate student named Richard Kearns developed an historic preservation plan for the City's downtown area. This project provided an initial step to articulate how the City could adapt its past to the present, in order to help meet the needs of the future. His study resulted in four specific recommendations.

Kearns' first recommendation was based on his observation that downtown Fredericksburg is primarily of local importance. As a consequence, any substantial preservation would




"A graduate student's thesis offers a frank appraisal of what needs to be done to revitalize this City's historic district." —

FREE LANCE-STAR
March 6, 1971

also have to be local. On the other hand, he also noted that the City was one of only a few surviving southern cityscapes and its preservation thus took on national importance. At that time, much attention was focused on Williamsburg and many local residents believed Fredericksburg could be similarly redeveloped to compete with this elaborate tourist destination. Kearns realized this goal was unrealistic, but that the City's property owners would still be able to benefit from federal programs, such as historic preservation tax credits.

Kearns' next recommendation acknowledged the range of architectural styles and periods represented in Fredericksburg. While the lack of concentration removed any impetus to preserve everything, the community's authenticity and diversity were certainly worthy of maintenance. Kearns cited several threats to the City, including demolition of entire structures, incompatible improvements, phony antique storefronts, misuse of old building forms, and new construction in previous styles. The Williamsburg example had evidently motivated many investors and businesses to try to provide downtown Fredericksburg with more of a Colonial look than was justified by the number of buildings that survived from that era. Kearns decried this trend while observing that the City's true strength was to be found in its integrity.

The third recommendation to come out of Kearns' study was that preservation should include rehabilitation of structures as well as elimination of those which are deemed undesirable. In both instances, clear standards and guidelines are necessary to differentiate between important and contributing structures and those that are neither. Historic houses, for example, are not necessarily old. Old houses are also not necessarily historic. While removal of nonsignificant, unstable buildings may



be advisable, however, this issue reveals the fundamental problem inherent to historic preservation - who decides what is significant. The challenge for a municipality is to develop a mechanism to ensure that the community itself passes judgement on its development and redevelopment.

Kearns' final recommendation recognized that commercial and residential rehabilitation are desirable for two reasons. First, preservation of historic structures and streetscapes maximizes the City's tourism potential. Second, such activity helps to maintain downtown Fredericksburg as a local resource that will continue to function as a shopping district, a cultural and entertainment center, and a vital part of the City's economy and tax base.

In summary, historic preservation provides a reference point for change rather than a re-creation of the past. A community's built environment provides a tangible link to its past, bridging past and future to perpetuate social and cultural values. Although a city's history is evident in its architecture, this history cannot be frozen in time without destroying its contemporary function as a living environment. Yet, while everything cannot be preserved as is, it becomes critically important to maintain the historic context, the architectural integrity, and the traditional urban design of the community, as the City continues to function and grow.

The Old and Historic Fredericksburg District

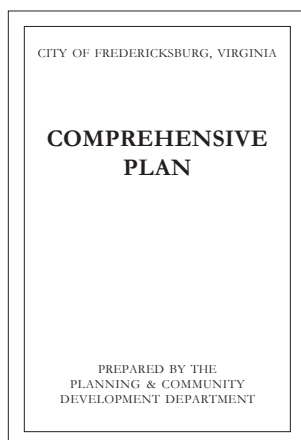
The 1972 ordinance which ultimately created the Old and Historic Fredericksburg District (HFD) recognized this close relationship between citizens and their community and deliberately related preservation of historic buildings to the broader focus of maintaining the viability of downtown Fredericksburg.

Historic preservation became a means to maintain the City's dignity and vitality.

How the Historic District has been Maintained

The long-term beneficial impacts of Historic District designation have been directly related to clearly focused public policy goals. In Fredericksburg, designation addressed a legitimate government concern to revitalize the community's social, cultural, political, and economic core. The City then established the legal means to achieve this defined end, through careful zoning regulation and architectural preservation that enhanced community stability and cultural continuity. Although there has been disagreement and debate over individual preservation issues, overall historic designation has reflected the powerful consensus of the need to maintain the City's identity.

This focus on the historic community as a source of identity is the HFD's real strength. Too often, historic districts draw investors intent on renovating distressed buildings, but at the expense of displaced local residents. In Fredericksburg, though, there is a growing appreciation that the HFD encompasses ethnic and community history, over and above the traditional emphasis on Revolutionary heroes. This City has been comprised of artisans, immigrants, slaves, free Blacks and factory workers, as well as the more prominent citizenry. The impetus to celebrate the community's diversity and working class heritage is illustrated by the recent expansion of the HFD to include mill sites, canals, and industrial buildings as well as the ongoing community redevelopment programs in parts of the City once targeted for razing and urban renewal.



Historic District Integrity

The integrity of a historic district inevitably endures a tenuous existence. If a district does not provide a locality with some sort of economic return, it risks dismemberment through inappropriate development and redevelopment. If too successful, on the other hand, the growing numbers of investors and visitors threaten the authenticity of the community's character that initially attracted them. As a consequence, a historic district must continuously accommodate a host of conflicting interests such as private property rights, freedom of expression and legal aesthetics, local history and its resulting values, and economic development.

Property Rights - There is often a perceived conflict between individual property rights and the administration of a historic district. Many believe that historic designation somehow curtails Constitutional rights. Property rights are not all-encompassing, though, even without historic designation. Government can purchase private property, whether or not an owner desires to sell it, for such things as highway rights-of-way. Government also imposes very specific and detailed building requirements through Building Codes. Government also regulates the use of an individual's land through zoning, effectively precluding certain uses.


The basic factors in the property rights debate are the property owner's investment-backed expectations and the public welfare. The U.S. Supreme Court has repeatedly ruled that a property owner is entitled to an economically viable use of his/her property. The Court has maintained, however, that there is no inherent guarantee of a highest and best use of land. "Highest and best use" is a real estate appraisal term to estimate land value based on legally permitted uses. Federal courts have consistently held, since 1926, that government action that

provides for the public welfare - such as local zoning- requires no compensation to property owners, even if their property values are thereby diminished. Democracy and capitalism are not synonymous terms. A property owner does not have an inherent right to destroy or even compromise a community - by placing a slaughterhouse in a residential neighborhood, for example.

The key phrase to justify government regulation, though, is the public welfare. There must always be a clear public benefit to be derived by government regulation or action. Property condemned to provide a right-of-way is supposed to benefit the public through provision of transportation facilities. Building codes are primarily concerned with public health and safety. Zoning regulations, which can include historic preservation regulations, have as their basis the maintenance and development of a livable and economically viable community.

Probably the most persistent misconception is that government regulation inevitably diminishes property values. In reality, government action usually enhances private property values. Publicly funded utilities, schools, transportation systems, fire protection and other services, for example, encourage development and subsequently impart a greater economic benefit to the property owner than if this indirect public subsidy had not been provided.

A sound historic preservation ordinance that provides for a carefully regulated historic district has also been shown to have an extremely beneficial impact on the market value of private property. A study by the Government Finance Research Center (The Economic Benefits of Preserving Community Character, 1991) found that between 1971 and 1990, residential properties in Fredericksburg's historic district increased in value by an average of 674 percent while comparable residential



properties located elsewhere in the City increased in value by an average of 410 percent. While these higher rates cannot be ascribed solely to historic district designation, such designation - imposed by City Council to maintain and enhance the community's character for the public good - has certainly enhanced rather than diminished private property values.

Freedom of Expression and Legal Aesthetics - Other potential conflicts within a historic district are found between historic preservation goals and a citizen's First Amendment rights. The dynamics of a vibrant city involve continuous development and redevelopment. A historic preservation ordinance should not be enacted to avoid these inevitable changes within a community. Rather than freezing development, historic preservation should make visible the process of change even as it maintains the architectural integrity and cultural continuity of the community's built environment.

Architecture represents local values and identity. The preservation of this cultural context, including its historic land use patterns, maintains the ties that bind people to places. The social consequences of expression, therefore, are very much in the public interest. The law, however, cannot create beauty nor guarantee that others will do so. Rather than infringing on a citizen's freedom of expression, a historic district ordinance should clearly define the distinct features and characteristics of the community that are important to its citizens. Property owners should then be allowed the greatest latitude of expression, consistent with the criteria identified as necessary to maintain the community's integrity.

Local History and Values - There are four basic characteristics that have been identified as imparting historic significance to a building or site. A place can be considered historic if any one of these characteristics is applicable. First, is a building architec-

turally significant? Second and third, is the location associated with notable events or persons? And fourth, is the building or site important to the area's historic context?

Such cultural resources are a community's touchstones - vital links to its past where earlier residents fought for an ideal, struggled for equality, or otherwise defined their community. Images of the past are constantly changing, though, because they are viewed through contemporary experiences. As a consequence, historic preservation which seeks to encapsulate an image will eventually and inevitably become irrelevant. Instead, preservation should be a maintenance of those physical features of the past that reflect citizen values.

Historic preservation should thus maintain a community rather than displace it. An understanding of this standard is important in order to preclude development of a false history. A late nineteenth century Victorian building, for example, should not be embellished with the architectural details of an earlier era to make it look like a mid- eighteenth century structure. A community such as Fredericksburg is more readily characterized by the confident innovation that is apparent in old buildings adapted to modern usage as well as new buildings incorporated into the fabric of traditional streetscapes. Renovation and new construction that tries to recreate an earlier period only serves to raise false expectations and is inherently stagnant.

Economic Development - Early recognition of downtown Fredericksburg's economic significance was critical to the success of the City's preservation effort. Downtown areas are places where transportation, people, and economics intersect to generate an ongoing process of encounter and exchange. This interaction is as much social as monetary, however, so preserv-

ing old buildings without maintaining the community is only part of the answer to providing fundamental economic vitality.

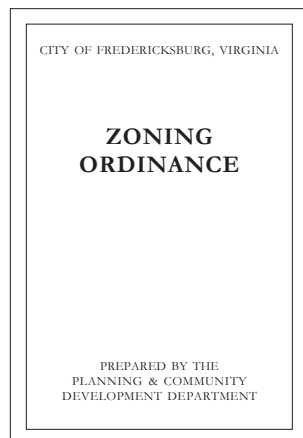
The Historic District ordinance provided the legal framework to preserve the City's architectural history, but maintained provisions to ensure continued economic activity. This issue was hotly debated and entailed several compromises, but in the end, historic preservation served to enhance both neighborhoods and the Central Business District. As a consequence, the Central Business District remains the democratic heart of the City. It encompasses the powerful dynamics of human creativity and economic growth. It is multicultural and serves as a small business incubator. This traditional function of a central city is increasingly in competition, though, with the sanitized environment of subdivisions, superstores, and shopping malls.

Competition is a basic component of the market economy but the disparity between the downtown business district and outlying malls and superstores is striking. Downtown, for example, consists primarily of local merchants whose business profits get recirculated in the community. Malls and superstores are dominated by national retailers whose profits are mostly diverted to corporate headquarters. Downtown is a diverse, accessible, multi-purpose area which serves as a community focal point for social, government, retail, and entertainment activities. Although there are some entertainment functions in malls, they are primarily single purpose (retail oriented) places which can only be reached by persons who own and operate motor vehicles. Community-based businesses help support local activities, and independent owners often serve on local boards and commissions. Malls and superstores make a minimal investment in the community (building shells and paved lots) and generate the byproduct of traffic congestion which comes from an exclusive reliance on automobile access.


In this type of competition, national retail chains often cause local small businesses to resort to catering to tourists rather than continuing to meet the community's needs. Under these circumstances, downtown business growth can be limited by the overall number of tourists. Instead of relying on visitor/tourist volume, it becomes increasingly critical for the City to maintain and enhance the component parts of its Central Business District to ensure a vibrant economy which remains competitive with the malls and superstores proliferating in the surrounding areas.

Zoning and the Architectural Review Board

LAND USE. American society is based on a strong belief in private property and individual mobility. Private decision-making, however, can have impacts far beyond an individual's property line. Essentially, there are four legal viewpoints to be addressed by public policy as it relates to private land use. First, the property owner must be allowed legitimate use of his or her land. Second, the owner's neighbors must be protected from a nuisance, although government should not preclude legitimate owner interests. Third, the municipality must protect the public interest. The fourth viewpoint is regional, representing the area outside the municipality that may be affected by local decisions.



Within this context, zoning law has been developed to resolve land use disputes. When based on publicly adopted plans and administered with a procedural due process that is fair, zoning helps to create a community that is economically viable as well as attractive and livable. Land use zoning is in place throughout the City and the provisions of the Zoning Ordinance are applicable on all property whether or not it is located in the Historic District. The boundaries of the Old and Historic



Fredericksburg District are simply superimposed over this existing land use regulation. The Architectural Review Board (ARB) is appointed by City Council to administer the provisions of the City Zoning Ordinance as it relates to buildings in the Historic District. These regulations are intended to protect, restore, and preserve the architectural integrity of the City's existing historic structures. As the ARB fulfills this basic function in the area of the City under its purview, it is also tasked with creating an atmosphere for compatible growth, with preventing the intrusion of environmental influences adverse to such purposes, and with ensuring that new structures and uses are in keeping with the Historic District character.

The Board does not fulfill its mandate by regulating the use of property. As explained above, that function is accomplished through the existing Zoning Ordinance - adopted by City Council and administered by City staff. The ARB's design review does not equate to zoning restrictions, although citizens often have this impression. Many projects have inherently difficult design issues that require close coordination between the applicant and the Board, but a clear delineation should be made between design issues and land use. Land use is prescribed by zoning. The ARB's responsibility is to help integrate the new development into the community.

The fundamental quality of a city or a town is determined by its building patterns. This urban design is a combination of factors related to the physical nature of a community, whether it be a large-lot residential subdivision, downtown storefronts, or variations in between. The strength of these neighborhoods is directly attributable to maintenance of what have come to be called patterns of place. Four basic principles can be evaluated in this context, to determine the applicability of public policy to maintain and enhance City neighborhoods.



Buildings with a cohesive pattern of scale.



Buildings out of scale to one another.



Setbacks with a clear continuity.



Setbacks that do not relate to one another.

Continuity of Scale - Patterns of scale are clearly evident in downtown Fredericksburg. The overall collection of buildings is often extremely diverse in terms of individual design and historic style, but there is a cohesiveness in their scale. When a building is out of scale, such as occurred when the six-story 601 Caroline Street was built, the impact is jarring and apparent to all.

Continuity of Setback - A neighborhood's street edge also establishes a strong pattern for a community. A continuity of building setbacks from the street accommodates the individuality of each building, yet unifies them in a visually pleasing streetscape.

Balance of Two Sided Streets - Effective and successful streets are invariably two-sided, whether the street is commercial or residential. Shopping mall developers are well aware that people are comfortable in such surroundings, and they build their retail centers with a basic two-sided layout. Buildings, as well as street trees, sidewalks, and street furniture such as street lights, on both sides of the street, are a powerful combination of elements that result in an extremely attractive neighborhood.

Continuity of Fabric - The many buildings in Fredericksburg are individually different, yet exhibit distinctive patterns of construction, whether bricks, decorative woodwork, gable ends, columned front porches, and so on. The buildings do not replicate, but are responsive to and compliment, one another.

Historic designation allows the full implementation of the above urban design factors. Zoning regulations ensure continu-

ity of setbacks and encourage two-sided streets. Such regulations also attend to continuity of scale, to a degree, through height limitations. Zoning considerations, however, are primarily applied through statutory requirements for the individual property. The Architectural Review Board, on the other hand, has the latitude to evaluate a building's overall impact on its neighbors and the community, by examining scale in the context of the streetscape as well as by evaluating building fabric. The ARB also scrutinizes building design, not to ensure a new building mirrors a previous style, but to ensure it compliments what is already in place.

HISTORIC DISTRICT OVERLAY. The ARB review process is one of several areas where the construction permitting process overlaps the City's zoning ordinance. As mentioned above, the Historic District is overlayed onto the existing land use zoning. Other overlay areas where additional permits are required include the Floodplain Overlay District and Chesapeake Bay Protection Areas.

The ARB examines any proposed work from the viewpoint of the property owner, but with the added focus of maintaining the integrity of any historic structure. There is a range of accepted practices to adapt older buildings to modern usages and the Board serves to ensure these are known and followed. The ARB does not design projects. This task is left to the property owner. The Board simply reviews projects to ensure compatibility with standard preservation practices.

The Board also looks beyond the individual property to the broader community. An individual project - whether it is a building addition, a sign, demolition of a structure, or even new construction -- has an impact on its neighborhood and streetscape. In addition to maintaining the integrity of individual structures, the Board ensures the integrity of their context.



An active two-sided street.

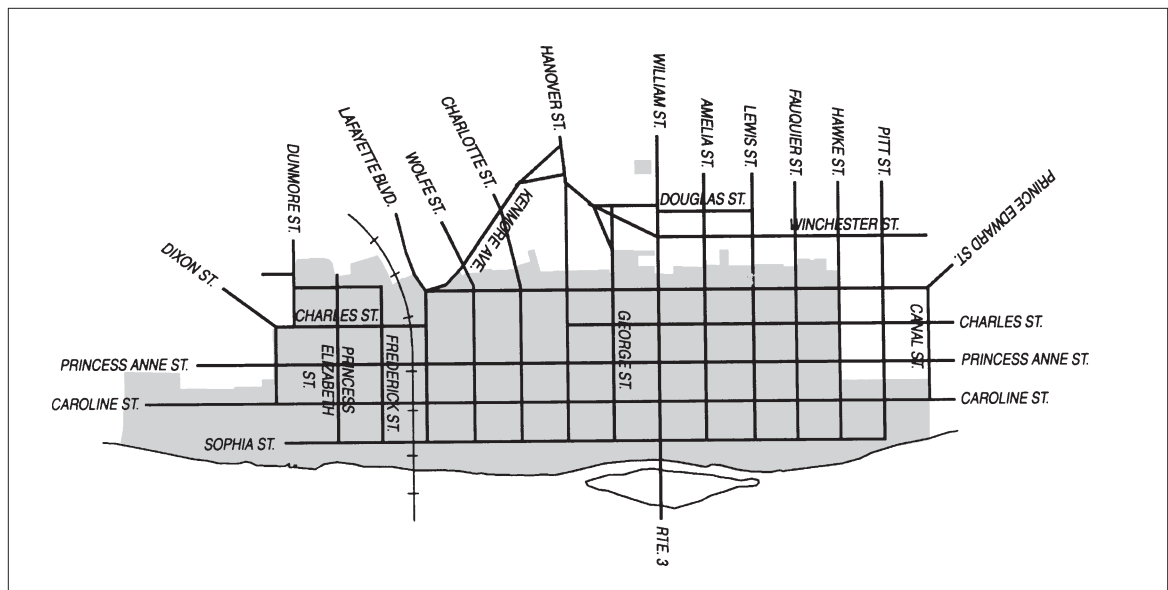


A one sided street.



Continuity of fabric.

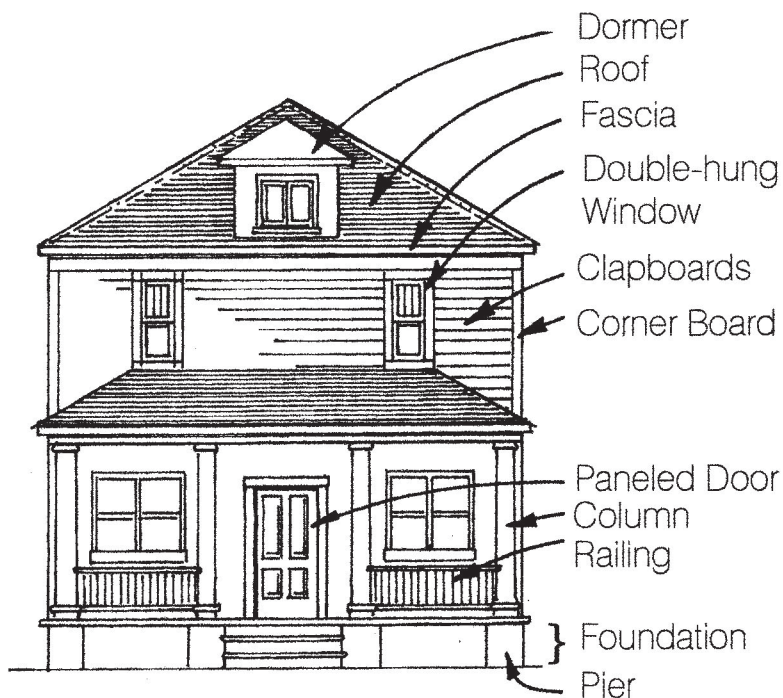
The Board thus addresses development in the Historic District from the perspective of the first three viewpoints inherent to zoning. These are the property owner, the neighbors, and the overall community. The regional perspective is clearly beyond the Board's purview, although Fredericksburg's historic core helps to characterize the region. Developers and commercial interests constantly use downtown Fredericksburg in their marketing and advertising to draw customers and investors to the region.



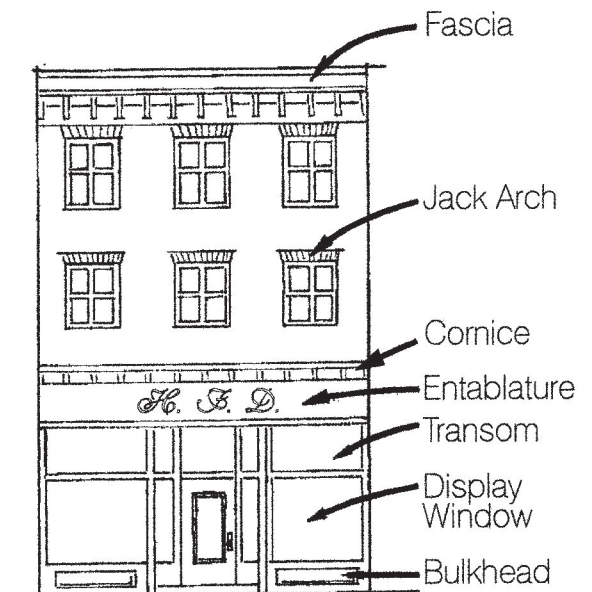
Downtown Historic District Overlay

Historic District Guidelines

To understand these Historic District Guidelines, it is important to see how individual construction details help to define local historic buildings. The following drawings illustrate the elements of both residential and commercial buildings. A more detailed glossary of architectural terms is contained in Appendix B.



Residential Building Terms



Commercial Building Terms

Standards for Rehabilitation

Most cases the Architectural Review Board hears are for the reuse of existing structures. The building standard they use to guide them is The Secretary of the Interior's Standards for Rehabilitation. The Secretary of the Interior established these standards to guide all national preservation programs under Departmental authority as well as to advise Federal agencies on the preservation of historic properties listed or eligible for listing in the National Register of Historic Places. They were originally published in 1977 and revised in 1990 as part of

Department of the Interior regulations (36 CFR Part 67, Historic Preservation Certifications). They pertain to historic buildings of all materials, construction types, sizes, and occupancy. As a consequence, the City of Fredericksburg has included the Standards in its Historic District ordinance to provide clear, yet flexible, guidance.

Although the City Code quotes the 1977 Standards, the slightly revised 1990 Standards are referenced below. They are meant to be applied to specific rehabilitation projects in a reasonable manner, taking into consideration economic and technical feasibility. They also relate directly to a logical sequence of steps that comprise historic preservation. This systematic approach is spelled out to avoid what is called “creeping reconstruction” - the tendency for repair to lead to restoration and for restoration to become, by degree, total reconstruction. These steps are as follows:

IDENTIFICATION. The first step in preservation is to identify features of the building which define its historic character. Decorative woodwork, unique bricks, window patterns, roofing materials, and distinctive weatherboards are all examples of identifying features. This step is extremely important because a series of minor interventions in the maintenance

of a structure can have a negative cumulative impact unless the overall structure has been closely evaluated at the outset.

MAINTENANCE. The second step is to maintain the building and its features. As any property owner knows, building maintenance is a continuous process - requiring caulking, painting, cleaning gutters, and a host of other tasks. Historic preservation seeks to preclude the deterioration of a building's defining characteristics.

REPAIR. Step three consists of repair, as necessary. When character-defining materials and features deteriorate, property maintenance requires patching, splicing, reinforcing, upgrading, and even replacement in kind. During this and subsequent steps, the Standards become increasingly important and applicable.

REPLACEMENT. The fourth step is replacement of defining features when their level of deterioration is beyond repair. The use of identical material is preferred, but a compatible substitute can certainly be considered. If an asbestos shingle roof needs replacement, for example, it would be unrealistic to consider replacing it with new asbestos.

Replacement of missing historic features requires a more careful procedure and a choice of two options. Option one requires sufficient physical evidence to reestablish the feature. If historical, pictorial, and/or physical documentation is available - and the property owner desires to do so - replacement is appropriate. Option two is available when sufficient evidence is lacking. In this instance, a newly designed feature - such as a stair rail - can be installed as long as it is compatible with the existing structure and is not made to look like historic fabric. The new feature would thus be a product of its own time rather than a false restoration.

ALTERATION. The history of a building is usually a history of change and growth. Additions and alterations are often needed to continue a building's use and occupancy. When these changes are made with a careful respect for historic fabric, the result is a wonderful mix of individual style and innovation. The Standards, listed below, provide the basic guidance to continue a building's use within the context of its historic significance.

The very flexibility of these Standards causes considerable discussion and sometimes confusion. At their core, though, they provide guidance for the improvement and upgrading of buildings to allow contemporary use. The following discussion expands on their applicability by using local examples for clarification.

Standard 1. A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.

This standard suggests that property use remain consistent - that a residential dwelling continue to be used as a dwelling, for example. This provision does not preclude other uses, but should cause a property owner to carefully consider what changes adaptive reuse will require. The Fredericksburg Baptist Church, for example, renovated the old Victoria Theater (1012 Caroline Street) to meet its own needs while retaining the look of a theater through signs sized and placed to be reminiscent of movie displays and through the installation of an awning reminiscent of a theater marquee.

Changing a building's use is sometimes difficult because the Statewide Building Code imposes specific requirements to ensure public safety and handicapped accessibility. The ARB's collective expertise is available, however, to help meet the challenge of addressing these statutes while maintaining a building's defining characteristics. The City actively encourages adaptive reuse, especially when a building's original use is no longer feasible.



Adaptive reuse that maintains the original building's defining characteristics.



Adaptive reuse that is less than sympathetic to the original building.



Alterations that have maintained the rhythm of the original porch.

Standard 2. The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.

This standard requires that character-defining features of a property be clearly identified. Such features can include, but are not limited to, roofing materials, windows, doors, porches, and architectural detailing. Proposals to install aluminum or vinyl siding over existing weatherboards, or to replace old windows and doors, must inevitably confront this standard. New synthetic siding, for example, is rarely consistent with the original siding. In addition, contractors often must saw off architectural details to obtain a flat surface for the new siding installation, which then covers features that otherwise survived this destructive evolution.

Persons who renovate old buildings usually strive to retain as many original details and features as possible. The alterations at 1111 Charles Street are an excellent example of how renovations can be made while retaining a property's character. In this instance, a portion of a wraparound porch was enclosed to provide more living space, but the owners incorporated the original porch columns in their design, to retain the symmetry and rhythm of the porch as it had first been built.



These dormers exhibit a material other than the original slate, which has noticeably changed the building's appearance.

More problematic are smaller changes that occur when necessary building maintenance takes place. At one time, for example, there was a Fredericksburg style of dormer that was characterized by roof shingles on the dormer sides. This type of dormer survives on many local buildings, but when worn slate roofs are replaced with less expensive roofs, any existing dormers are often resided in wood. Some owners try to maintain an historic appearance by using a Colonial looking beaded siding, but this effort invariably creates a false historic impression.

Standard 3. Each property shall be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.

The strength of Fredericksburg's historic district is found in the integrity of its buildings. Some localities, however, have tacitly encouraged the alteration of buildings to make them look Colonial, with the incongruous result that there are more Colonial buildings in these places today than existed 25 years ago. Rather than seeking to homogenize its neighborhoods, Fredericksburg has celebrated its diversity and individual innovation. While changes and additions to buildings should certainly complement the main structure, they should not be constructed to give the impression that the change or addition is in any way original. The house at 205 Caroline Street, for instance, was enlarged rather extensively. The detailing of such visible features as the new doors, windows, and cornice, however, clearly differentiate between what is original and what is new, even as the extension of such elements as the front porch provide a strong visual continuity between the different periods of construction.

Another example of avoiding false historic impressions is seen at 513 Princess Anne Street. Renovation of this property included removal of asphalt shingles which revealed extremely deteriorated weatherboards underneath - beaded boards on the main structure and plain boards on the rear addition. Rather than putting only one kind of new siding on the entire house, the owner conscientiously installed new siding that was consistent with the original weatherboards so the history of the building would remain apparent.



The original structure (left) is subtly, but clearly different from the addition (right).



Repaired siding that adheres to the configuration of original materials maintains this building historic's integrity.



Porch columns from a larger structure are somewhat out of place on this smaller dwelling.



This property exhibits a range of alterations, each reflecting the period in which it was installed.

Standard 4. Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.

The history of buildings is inevitably a history of change, as a succession of owners convert and adapt them to their individual needs and desires. The residence at 1015 Prince Edward Street, for instance, was built in the early nineteenth century in what is called the Federal style. In the late nineteenth century, a subsequent owner installed the two-story addition in the southeast corner. Around this time the double-arched front windows were also installed where there had originally been nine over nine window sash. The current building continues to function as a dwelling, the impact of its various occupants clearly evident.



Changes to this dwelling also reflect their periods of construction.

Similarly, the house at 1107 Princess Anne Street was first a modest Colonial era frame structure, but now includes a masonry addition and a second story. Interestingly enough, the Mount Vernon style porch and dormers, built in the early twentieth century, do not readily conform to Standard 3, above, although they are certainly characteristic of their time of construction - a period that celebrated Colonial-era heroes as representative of patriotic ideals.

Some changes, however, are simply not significant. Poorly constructed additions that do not relate well to the main structure, for example, are often removed in order to build something else. In these instances, however, one style should not necessarily be considered less appropriate than another and its removal therefore justified. Instead, an evaluation will need to include this standard as well as more pragmatic concerns such as how well the addition integrates into the main structure. In addition, we should recognize that work accomplished today may represent a significant change to future generations.

Standard 5. Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a property shall be preserved.

Adapting old buildings to contemporary use often requires extensive retrofitting of heating and cooling systems, installation of plumbing, and other necessary changes. During this process, property owners should respect the distinctive aspects of their property. Adaptation of the railroad station platform for commuter rail use, for instance, required that provision be made for emergency egress of large numbers of persons expected to be on the train platform. The constricted passage that existed underneath the tracks was not adequate for this purpose. Consequently, the rear of the property was opened up by removing a minimal amount of concrete to accommodate a new entrance. The distinctive features of the 1925 platform design were thus maintained while meeting contemporary safety requirements for expanded rail service.

Some features are more readily altered than others. Doors and windows, for example, can be quickly removed and new units installed that have a similar appearance to the old items. Such changes should be carefully considered, though. Windows certainly need maintenance over the years, but the quick fix of a replacement - with the added incentive of improved thermal protection - needs to be carefully examined. Repairs to the old window and installation of a storm window may be more economical and will provide the same level of thermal insulation. Furthermore, replacement windows are often made of a synthetic material such as vinyl which does not have the durability of wooden windows. When these new windows deteriorate or break, they may not be as readily repaired or replaced as the original wooden ones.



Access was enhanced to the rail station with minimal alteration to historic fabric.



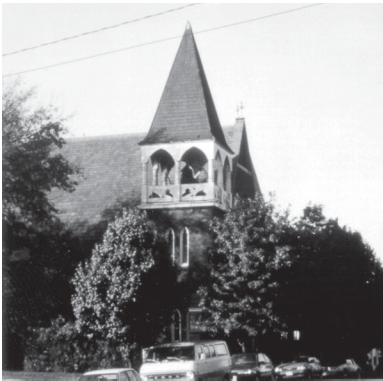
Distinctive windows characterize many properties.



Distinctive doorways are significant architectural elements.

Standard 6. Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical, or pictorial evidence.

The value of historic structures is found in their historic fabric. Replacement of this fabric should only be considered when deterioration is beyond economical repair.



A carefully restored bell tower.

If replacement of an existing feature becomes necessary, the new material should replicate the old. If replacement of a missing architectural feature is desired, the necessary work should only be accomplished after research has revealed what was previously in place. The Fredericksburg United Methodist Church, for instance, planned to reopen their previously closed-in bell tower and to replace the pressed metal single roof with slate. Church representatives provided photographic documentation from the 1880s that clearly justified their proposed changes and they quickly received the ARB's authorization to proceed.



A blend of historic masonry fabric with contemporary windows.

If documentary evidence is lacking and the building itself does not contain enough clues to its previous features, then the installation of a missing feature should be done as a contemporary change rather than pretend to be a restoration. Renovation of the railroad station platform included installation of glass side panels within the original shelter shed steel framework. A 1925 engineering drawing showed a rather elaborate design for these panels, but photographs taken during platform construction in 1927, suggested that this drawing was not followed too closely. A compromise solution acknowledged both what had been designed as well as what had apparently been built.

Standard 7. Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.

This standard has a procedural application rather than being related to a building's design. Its purpose is twofold. First, work done in a manner to protect a building's fabric avoids shortening the life span of the building materials by inadvertently damaging them. Sandblasting, for example, will remove the glazing on bricks and cause them to rapidly deteriorate during normal weather cycles. Second, improper cleaning can give a false historic impression. Rotary sanding of Colonial era weatherboards, for example, becomes noticeable as an anomaly because rotary tools were not available during that period.



Rotary sanding damage.



Sand blasting damage.

Standard 8. Significant archeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.

This standard also does not relate to building design, but rather to the recovery of information from the ground. Archaeological artifacts have the extremely satisfying characteristic of providing a record that is unaffected by the individual biases inherent to written documentation. Archival research, careful excavation, and skilled interpretation of artifacts, however, is critical for this process to yield useful data. The City does not have an accompanying archaeological ordinance, with applicable performance criteria, so the ARB cannot legitimately require that archaeology take place. What this Board has done is to notify an applicant when a proposed addition or new construction will likely impact archaeological resources and encourage them to protect and preserve such resources, as practicable.

Standard 9. New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.

This standard is closely associated with Standard 3 above. Its intent is to ensure that additions and alterations do not adversely impact the original structure, either visually or structurally. As a general rule, the larger the addition in relation to the original structure, the greater the design challenge. The rear addition at 307 Amelia Street (Smithsonia), for example, though significant, leaves intact the primary elevations that are visible from the public right-of-way. In addition, while this alteration is clearly new, it carefully relates to the original house through its various architectural details.

The wood frame addition to the brick dwelling at 701 Hanover Street is another example of construction that is readily distinguished from the original building yet is extremely compatible. This house is not within the Historic District but the owner readily met accepted preservation standards. The addition ties into the main house through its roof materials and its windows, but the new is differentiated from the old by stepping down the top of the roof and by its wood frame construction.

Sometimes the necessary differentiation of an addition is more subtle. New construction may be evident through new windows, trim that is not as detailed as the original structure, or stepped back slightly. Inclusion of period revival features on an addition can also be considered appropriate if done to provide the necessary contrast between new work and old. The addition built at 300 Caroline Street is a fine example of how this standard is appropriately applied.



A sympathetic addition to a significant building.



It is important to distinguish the old from the new.



Adapting a dwelling to contemporary needs while maintaining the historic massing.

Standard 10. New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.



A range of changes, each relating to the whole, yet potentially removable.



The changes to this dwelling leave the original structure intact and identifiable.

As much as possible, changes and additions to historic buildings should be made so they can be reversed in the future, if desired. Aluminum frame storm windows installed over original windows - to obtain an acceptable level of thermal protection - for example, meet contemporary needs, yet do not irreversibly alter the building.

More importantly, a building's original form often characterizes its period of construction as well as its original use. When adaptive reuses or additions are planned, this basic integrity needs to be respected. The 1990 addition to the house at 140 Caroline Street, for instance, was built in such a fashion that it had only a minimal physical impact on the original 1830s brick house, which had been connected to an 1870 frame structure, and included an early twentieth century wraparound porch. If any of these changes or additions were to be removed, the essential form and integrity of the historic building would remain intact. Similarly, the dwelling at 102 Fauquier Street (the former nurses quarters for the old Mary Washington Hospital on Sophia Street) was expanded to meet contemporary and future needs without compromising the integrity of the original structure.

Criteria for New Development

The amount of new development within the Historic District is small when compared to the volume of rehabilitation activity. Still, there are numerous opportunities for new construction within this built environment. While design criteria does not dictate that any style of architecture be favored over another, the importance of context cannot be overstated. There is a thread of continuity on most City streets where the existing structures dictate certain elements of design and set the tone for subsequent construction. The height and mass of a new building, for example, should be consistent with its neighbors. Other critical elements to be considered are such things as setbacks from the street, the rhythm of windows, and even available open space.

To ensure citizens understand how new construction should occur in the Historic District, the following criteria identifies what the City wants to protect. As with the Secretary of the Interior's Standards for Rehabilitation of existing buildings, these new construction standards do not get into the minutiae of paint color or door hardware. Instead, they are meant to encourage creativity and innovation by defining the more fundamental issues of a community's composition and scale with which a property owner or builder should be familiar. In this manner, new buildings will readily become a part of the community's continuing history.



Height - This criteria specifies that a new building's height should relate to the average height of existing adjacent structures. New buildings should have the same number of stories as neighboring buildings and as a general rule should not vary more than ten percent in height.



Proportion of a building's front facade - The measured relationship between the width and height of a building's front elevation should be compatible with its neighbor's. If a new building will be larger than the width of adjacent buildings, consideration should be given to dividing its facade to ensure this compatibility.



Proportion of openings within the facade - The size and proportion (ratio of width to height) of windows and doors should be similar to the openings of neighboring buildings. The upper floor windows in much of Fredericksburg's downtown area, for example, are more vertical in configuration while the storefronts are usually more horizontal.



Relationship of solids to voids - The rhythm of building mass to its openings should be compatible with surrounding facades. The Historic District's structures typically have more wall area than voids.

Building spacing - New buildings should be sited to maintain the rhythm of recurrent building masses and the spaces between them as much as possible. The City's Zoning Ordinance provides for infill development setbacks that are the average of neighboring properties.



Relationship of entrance and porch projections - The entrances onto the sidewalk impart a pattern that should be maintained, as applicable.



Relationship of materials - The predominant building material within an area - whether brick, stone, wood, or other material - should be incorporated, as practicable, when new construction occurs.



Relationship of textures - Textures can be brick, wood siding, or other material. Infill buildings should be made compatible with their surroundings, although the careful introduction of new materials is consistent with historic preservation goals to make visible the process of change.





Relationship of architectural details - The architectural details of new buildings - such as cornices, lintels, arches, iron work, chimneys, etc. - should relate to neighboring buildings. New buildings that do not relate to Fredericksburg building traditions should be avoided.



Roof shapes - The type, shape, and material of a new building's roof should complement the roofs of neighboring structures.



Walls of continuity - Physical features - such as buildings, fences, and walls - form a continuous cohesive wall along a street front. New construction should respect this continuity.



Landscaping - Infill development should incorporate compatible landscaping if there exists a pattern of mass and continuity in streetscape's vegetation.

Scale - The size of new construction and its architectural detail should relate to the scale of construction already established. A building's mass and its relationship to open space are also determinants of scale.



Directional expression of front elevation - A structure's shape, placement of openings, and architectural details provide its directional expressions, whether horizontal, vertical, or non-directional. This characteristic of new construction should be compatible with neighboring buildings.



Appropriateness of the new structure to its historic setting - Fredericksburg includes a great many architectural styles related to several periods of construction. New construction should follow these established guidelines, but should not introduce something that is out of context. A New England saltbox dwelling, for example, could be constructed to meet all of these established criteria yet would still be incongruous in this Virginia town on the Rappahannock.



Architectural Review Board Evaluation

In evaluating an application to rehabilitate or construct a building, the Architectural Review Board examines the larger design features first - such as scale, massing, and height - and then focuses on the details of construction. The emphasis on the context of the proposed alterations or construction, rather than conformity to existing building styles, allows the property owner the broadest latitude of expression. The following checklist provides the sequence for the Board's evaluation:

The subsequent sections are loosely organized around this checklist and provide basic information that should be of use to building owners.

Architectural Review Board Evaluation Checklist

☐

Site Planning

Continuity of Street Edge (setback)
Spacing Between Buildings
Fences and Walls
Parking

☐

Building Scale (size)

Height
Facade Proportions
Scale

☐

Building Massing (shape)

Main Structure:
Form
Roof Shape
Orientation

Additions:
Placement
Form
Bulk

☐

Roof

Shape (gable, shed, etc.)
Pitch
Overhang
Dormers
Skylights
Chimneys

☐

Windows

Type (double-hung, casement, etc.)
Shape and Proportion
Rhythm and Balance
Blinds/Shutters

☐

Doorways

Placement and Orientation
Type (paneled, etc.)

☐

Storefronts

Materials
Architectural Details

☐

Exterior Architectural Elements

Entrances
Porches and Steps
Cornices

☐

Materials

Wall Surfaces
Foundation
Roof

☐

Miscellaneous Details

Trim
Gutters and Leaders
Louvers, Vents, etc.
House Lights
Public Utilities

☐

Colors

☐

Signs

Compatibility w/ Building
Size/Placement
Materials

☐

Awnings

Compatibility w/ Building
Size/Placement

Site Planning - Continuity of Street Edge (Setback)

The street edge provides a strong neighborhood pattern and is established and maintained by consistent spacing (setback) between the building and the property line adjacent to the street. The zoning ordinance defines the required setback, but in historic neighborhoods a setback was established long before zoning was enacted. Earlier homes on lower Caroline Street, for example, have a greater setback than later homes built on lower Princess Anne Street. Commercial structures along Caroline and William Streets, on the other hand, have a uniform setback that produces a corridor type of streetscape. In these and similar instances, the zoning ordinance allows new construction to be sited in accordance with the yard pattern already established by the existing buildings.

Construction Guidelines

1. New buildings should be sited to reinforce the traditional street edge.
2. Corner buildings in the downtown commercial district should avoid deep setbacks or open corners that disrupt street edge continuity.
3. Government buildings often have formal landscaping that emphasizes their civic function. Consideration should be given to such landscaping as well as to reinforcing the traditional street edge if construction occurs within important commercial corridors.
4. For sites that serve as a transition between two different areas of setback, the setback of a new building should also serve a transitional function.



Infill building that reinforces the traditional street edge.



Maintain street edge continuity with new construction.



A formal setback to emphasize the dignity of function.

Site Planning - Spacing between Buildings



Consistent spacing between buildings reinforces the integrity of the streetscape.

Consistent spacing between buildings (side yard setbacks) establishes a rhythm along a street. This spacing often depends on lot and building sizes. The zoning ordinance defines required setbacks, but in historic neighborhoods the setbacks were established long before zoning. Downtown Fredericksburg, for instance, consists of closely-spaced buildings that provide a denser rhythm than the more open rhythm found in residential areas. In both of these instances, the zoning ordinance allows new construction to be sited in accordance with the yard pattern already established by the existing buildings.

Construction Guidelines

1. While side yard spacing varies enormously throughout the Historic District, new houses should reflect the average spacing of neighboring dwellings.
2. Spacing between new buildings in the downtown commercial district should reinforce the existing street wall.

Site Planning - Fences and Walls

Fences and walls occur in many parts of the City while other areas are characterized by their absence. There are a great variety of fences, and each constitutes a strong site element. They describe not only the technology of their period of construction, but may also show how property lines have changed within a community.

Maintenance and Repair

1. Paint and repair iron fences on a regular basis. Where fence sections or pieces are missing, design replacement sections or pieces to match or blend with the old in material and detail, if possible. If matching the exact detail is prohibitively expensive, consideration should be given to replacement components that are a simplified design of similar material.
2. Repoint brick and stone walls as needed, being careful to match mortar and mortar joints to the existing. A mortar mix that is too hard, for example (like Portland Cement), can eventually damage softer bricks or stones, as they expand and contract during freeze/thaw cycles. Replace missing stones or bricks with stones or bricks that match as closely as possible.
3. Keep wood fences well painted and match the existing design when replacing component parts. Consideration should be given to painting pressure-treated wood when it has weathered sufficiently.
4. Keep vegetated fence lines trimmed and free from weeds and trees that may uproot or damage the hedge.



Iron fencing.



Masonry wall.



Wood fence.



Incompatible type of fence.

Construction Guidelines

1. Fence and wall materials and design should relate to those found in the neighborhood. Chain-link fences are generally not recommended.
2. Old fencing should be removed before a new fence is installed.
3. Fences between adjoining commercial and residential areas should be of a design that relates to the residential area.

Site Planning - Parking

Off-street parking can be controversial because of its physical and visual impact on a historic site. Parking should be provided in such a way that it reinforces the existing rhythm and visual aspects of a neighborhood rather than being an obtrusive and incompatible break in the streetscape.

Construction Guidelines

1. New buildings in the downtown commercial district should have their parking in the rear of the building, allowing the building to become part of the existing streetscape and to reinforce the street edge.
2. Parking in transitional areas should be accommodated to the sides and rear, as much as possible, to allow the front setback to be landscaped.
3. Parking in residential areas should continue to be limited to driveways with parking areas to the side and rear of buildings. Parking areas in the front yard are not recommended.
4. Existing parking lots should be landscaped, as feasible, to screen parking and to strengthen the street edge.



Commercial parking placed in the rear of a property.



Residential parking to side and rear.

Building Scale (size)

Scale is created by the size of a building as it relates to a person, to neighboring buildings, as well as to its own location and site.

Specific design features can further reinforce the human scale or emphasize that of the structure. In downtown Fredericksburg, with a few notable exceptions, most commercial buildings are two and three stories high. As a consequence, the streetscapes are on a human scale rather than monumental like larger cities.



Compatible heights.



Modulated facade.

Construction Guidelines

1. Although the zoning ordinance defines height limitations within the various parts of the City, building height at the street front should be compatible with the prevailing height of the entire block.
2. New buildings that must be taller than the prevailing height should be stepped back so the additional height is not visible from the street.
3. The primary facade of a new commercial building should be modulated with bays to reflect the prevailing width of the adjoining historic buildings.
4. Architectural features - such as porches, entrances, store-fronts, and other decorative elements - should be used to reinforce the human scale of the Historic District. An exception to this guideline would be new institutional or governmental buildings, where a more monumental scale is sometimes deemed more appropriate.

Building Massing (Shape)

A building's mass, or shape, is defined by its component parts, including the size of its footprint and number of stories. Individual characteristics of mass include building form, roof shape, and orientation.

Building Massing - Main Structure

A building's form can be a simple rectangular box or a more complex combination of boxes. The level of complexity usually relates to the building's architectural style.

Construction Guidelines

1. Building form should relate to the existing streetscape. If most of the building forms are simple, then the form of a new building should respect that characteristic.
2. New civic or institutional structures, even if placed on a street with buildings comprised of simple forms, may have more complex forms, to correspond to the complexity and importance of their use.
3. The orientation of new residential dwellings should be compatible with the neighboring houses in the block.
4. New commercial and professional buildings should respect the orientation of similar buildings in the Historic District.



This neighborhood church is more complex in form than its neighboring dwellings.

Building Massing - Additions

Additions to buildings, whether commercial or residential, should follow the preceding guidelines. Furthermore, the following guidelines need to be considered because of the high visual impact additions can have on existing structures.

Construction Guidelines

1. Before a building is enlarged, the needed functions an addition is meant to address should be evaluated to see if they can be accommodated within the existing structure.



The addition to this property has been placed to maintain the form of the original structure.

2. An addition, when needed, should not visually overpower the existing structure.

3. Locate additions on the rear or side (secondary) elevations. If an additional floor is to be constructed on top of a building, it should be set back from the main facade to minimize its visual impact.

4. To avoid compromising the integrity of historic buildings, additions should not be made to look older than they are. New construction should be differentiated from the old while still being compatible with the massing, scale, and architectural features of the original building. Replicas only confuse the importance of the original architecture.



This contemporary connection between two historic structures clearly differentiates its period of construction while being compatible to its setting.

5. Additions should be constructed so as not to impair the essential form and integrity of the original building.

Roofs

The shape of a roof helps to define a building's form while the roof materials define its character. The roof provides a structure's protective covering and its proper care is of critical concern for the overall maintenance of the building.

Types of Roofs

Shed roofs often appear as a flat roof from the street. They can be metal, membrane, shingles, or built up. Walls that project above the roof are known as parapet walls.

Gable roofs are comprised of two sloped surfaces and create a triangular piece of wall at the ends (the gable). The pitch of these roofs is usually steep.

Cross-gable roofs are formed by two intersecting gable roofs.

Hipped roofs are sloped from each wall and do not have the gable ends.

Complex roofs combine hipped and gable forms and may also have turrets or towers.

Flat Roofs occur primarily on commercial buildings and are usually surrounded by a parapet. They typically are built up roofs or have been covered with an elastomeric membrane.

Roofing Materials

Fiberglass or asphalt shingles are an impregnated felt material covered with colored granules. These types of shingles indicate either a building constructed in the early twentieth century or later or an older type of roof material that was replaced at a later date.



Shed roof.



Gable roof.



Hipped roof.



Complex roof.

Built up roofs consist of layers of tar or asphalt-saturated ply felt over sub roofing. Many commercial buildings have these types of roofs.

Membrane roofs are increasingly used in place of built up roofs. This type of roofing consists of a long-lasting elastomeric material.

Metal roofs are usually made of a galvanized steel but can also be copper. This roofing consists of rolled sheets of metal with standing seams. Metal roofs are painted, except for copper roofs whose patina serves the same protective function. Earlier roofing materials, such as wood shingles or shakes, were often covered with metal.

Metal shingles are found on some residential buildings and consist of pressed sheet metal shingles of galvanized steel.

Slate roofs are constructed of shingles made from slate. These roofs are extremely durable but expensive to replace in-kind.

Asbestos shingles are also an extremely durable roofing material. They usually consists of large square shingles that are sometimes installed in a diamond pattern.

Wood shingles are still found on some houses and consist of split wood.

Dormers

Dormers add space, light, and ventilation to an attic space and are readily characterized by their roof shape - gabled, shed, or hipped. Dormers can also be arched and/or inset. A dormer with a half-round window is called an eyebrow dormer.

There is a distinctive Fredericksburg-style dormer where the roofing material extends up the dormer sides. Many dormers were thus clad in slate and metal although there were still many dormers covered in wood. As older roofs have been replaced, dormers have often been resided in wood (often beaded siding in an unfortunate attempt to give a historic appearance). Care must be taken to maintain the historic integrity of the local dormers and reside them in a material that is compatible to their original construction.

Maintenance and Repair

Some roofs are quite durable and will hold up well for 100 years. Slate will last that long, for example, as will metal if it is kept painted. Fiberglass shingles, in comparison, will last from 15 to 30 years, depending on their grade.

1. Inspect roofs periodically for signs of deteriorated roofing materials as well as deteriorated or improperly functioning flashing, gutters, and downspouts.
2. Ensure the coping on top of parapet walls is watertight.
3. Keep gutters and downspouts clear of debris to ensure they function properly to move water away from the building. Cleaning gutters two or three times in the Fall and once again in the Spring is a basic first step in preventing leaks, deterioration, and even basement seepage.



Gabled dormer.



Shed dormer.



Hipped dormer.



Once a roof is allowed to admit water, deterioration will rapidly follow.



Gutters cannot function when blocked.



Attic vents.



Skylights are useful but should be placed to be inobtrusive to the main elevation.

4. Repair leaking roofs, gutters, and downspouts as soon as possible. Repair deteriorated roof supports and underlayment, as necessary. Use metal fasteners in metal roofs and flashing that is compatible with the roofing material (to avoid deterioration due to dissimilar metals).

5. Ensure attic spaces are properly vented to prevent condensation.

6. Avoid applying paint or other coatings to roofing materials which have historically been unpainted and uncoated.

7. Avoid using materials that are physically or chemically incompatible and which would cause accelerated deterioration or corrosion.

8. Avoid replacing roofs with a substitute material that does not convey the same visual appearance of the historic roof. Replacing a metal shingle roof with standing seam metal, for example, alters a defining architectural characteristic. If replacement of a roof is not technically or economically feasible, the substitute material should convey the same visual appearance of the original roof as much as possible.

9. Avoid reducing the visual integrity of the roof by removing original chimneys, skylights, light wells, or other elements that contribute to the style and character of the building.

10. Install new elements such as vents and skylights without diminishing the original design of the building. New skylights, for instance, should be installed so as not to be visible from primary elevations.

11. Maintain the visual integrity of dormers through repairs that retain their original type of covering. Avoid removing slate, for example, and replacing it with wood.

Construction Guidelines

1. Roofs of new dwellings should relate to neighboring historic buildings in type, materials, and complexity.
2. In general, the roof pitch of new houses should reflect the steeper pitch of most older dwellings rather than the shallow pitch of new suburban type houses.
3. New commercial buildings should incorporate a roof form that relates to the roofs of the buildings within the block in which it will be located.



New roofs that relate to their historic context.

Windows

Windows provide light and ventilation to a building as well as define its architectural style through their rhythm, pattern, size, proportion, and ratio of solids (walls) to voids (windows and doors). The variety of architectural styles and periods of construction within the Historic District provides a corresponding variation of window styles, types, and sizes.

Windows are a major character-defining feature on residential buildings. They may occur in regular intervals or in asymmetrical patterns. A house may also have windows that are all the same size or have a variety of types and sizes that give emphasis to certain parts of the building.



Residential windows (double hung).

Historic buildings in the downtown commercial district are characterized by regularly spaced windows in their upper facade. These windows, in conjunction with their neighboring buildings, provide a pattern of openings in the wall of entire blocks. Windows in the front facade are often more decorative than the more utilitarian windows on side or rear elevations.



Commercial windows.

Types of Windows

Double-hung windows are the most common type of windows for most architectural styles. Double-hung sash varies by the number of panes in each sash, whether nine-over-nine, nine-over-six, six-over-six, two-over-two, one-over-one, three-over-one, and so on.

Leaded windows contain patterned designs of colored glass. They were popular during the Victorian period and early twentieth century.

Composite windows are groupings of windows such as a double-hung window flanked by leaded windows or a set of similar windows.

Dormer windows project from the roof of a house to provide light as well as increased floor and head space in a roof area.

Decorative windows come in many shapes and sizes, such as circles or diamonds.

Casement windows open on hinges rather than sliding within a frame, as double-hung windows do. They are often constructed of metal.

Sleeping porches have walls that are constructed almost entirely of windows. They are usually located on the rear elevation and often at the second-floor level although they also appear on side elevations and sometimes in front.

Foundation windows open into basements and tend to be smaller than windows on primary floors.

Vents are found in foundations, roofs, and gable ends and may have decorative screens or frames.

Maintenance and Repair

Windows are extremely vulnerable to weather because of their location and moving parts. They need to be carefully maintained as a consequence. If they are not painted at regular intervals (every three years is recommended), then the wood will crack, warp, and rot. Sills, lintels, surrounds, and hoods - although they may be constructed of other materials such as brick, concrete, stone, or metal - will also fail if not properly maintained.



Composite window.



Casement window.



Sleeping porch.

1. Retain original windows.
2. Keep painted surfaces well painted.
3. Avoid water infiltration by ensuring caulk and glazing putty are intact and in good condition.
4. Ensure sills slope away from the building so water will run off rather than forming puddles.



Inappropriate new windows.



Windows cut into bricks.



Covered window.

5. Repair original windows by patching, splicing, consolidating, or reinforcing. Wood may appear to be rotten because of peeling paint or separation of joints, yet still be sound and able to be repaired. Rotted parts can be replaced, as necessary, without replacing the entire window.
6. Windows should only be replaced when they are missing or beyond repair. Replacement should be based on physical evidence and photo documentation rather than the availability of stock windows or windows from other buildings. Avoid changing the physical and visual characteristics of windows by using inappropriate materials or finishes that alter the sash, depth of reveal, muntin configuration, glazing, or appearance of the frame.
7. Avoid changing the number, location, size, or glazing pattern of a building's windows by cutting new openings, enlarging existing openings, blocking in windows, or installing replacement sash that does not fit the window opening.
8. Uncover and repair covered-up windows. If a window is no longer needed for its intended use, it should be retained (even if the interior opening is covered). In these instances, the glass can be frosted or painted black, or the window shuttered so it appears from the exterior to be used.

9. Reuse servicable window hardware and locks, as practicable.
10. Avoid trying to make a building look older than it is by installing windows that are from an earlier period of construction.

Energy Retrofitting

1. Improve a building's thermal efficiency with weatherstripping, storm windows, and caulking.
2. If interior storm windows are used, ensure they have air-tight gaskets, ventilating holes, and/or removable clips, to allow proper maintenance and to avoid condensation damage.
3. If exterior storm windows are used, ensure they do not damage or obscure the windows and frames. The storm window divisions should match the underlying window divisions.
4. Ensure exterior storm windows have a baked-on enamel finish rather than an aluminum colored finish.
5. Do not replace original sash with new thermal sash.
6. Do not replace windows or transom lights with fixed thermal glazing.



Appropriate storm window.

Construction Guidelines

1. Ensure a new building's ratio of solids (walls) to voids (windows and doors) is compatible and relates to neighboring buildings.
2. Ensure the rhythm and placement of a new building's windows relates to neighboring buildings.



Compatible window proportions.

3. Ensure the proportion of a new building's windows is compatible with neighboring buildings. Most residential windows, for example, are higher than they are wide (vertical proportion) as are the upper floor windows of most downtown commercial buildings. On the other hand, individual vertical windows may be grouped to form composite windows that have a horizontal proportion.

4. New window types should reflect those types found in the Historic District.

5. New windows should be constructed of wood or metal. Unfinished aluminum is not recommended.

Window Shutters

Shutters are exterior covers for windows. They are made of wood and are either paneled or louvered. Depending on their construction, they are also called blinds.

Maintenance and Repair

1. Remove shutters from the house to be able to paint them in their entirety. Shutters are exposed to the elements from all directions and unless this special attention is given them, they will quickly deteriorate.
2. Install metal caps on the top of shutters to further protect them from moisture damage.
3. If shutters must be replaced, ensure the new shutters are of a design and material to match the original shutters and that they are operable or appear to be operable (of the correct size and installation, with the correct hardware).
4. Avoid decorating a building or trying to give it a historical appearance by nailing plastic or metal inoperable shutters to the wall.
5. Avoid installing shutters on a historic building that never had shutters.

Construction Guidelines

1. Ensure that shutters on new buildings are operable or appear to be operable (of the correct size and installation, with the correct hardware).



Shutters.



Blinds.



Inappropriate plastic shutters.

Doorways

Doors and doorways are a major design element in Fredericksburg's Historic District. They vary as much as windows and help to define a building's style through their size, proportions, materials, and ratio of solids to voids. Doors allow access to a building, and in association with porches and entrances, may be decorated and ceremonial. Doors on secondary elevations are usually simpler and more utilitarian. Delivery or garage doors on commercial buildings are also utilitarian, but also help to define the character of the building.

Types of Doors



Paneled door.



Delivery doors.

Paneled doors consist of a carefully joined framework that supports various types of panels. They are almost universally constructed of wood although metal and synthetic doors that give the appearance of wood have appeared in recent years. Paneled doors are most common on residential buildings.

Glazed doors are found on both commercial and residential buildings although they are usually very different. Commercial doors, for instance, often consist of a single glass pane within a relatively narrow frame. Residential doors have a variety of patterns depending on the building's architectural style. Additional glazing is often provided around the door in the form of sidelights and transoms.

Other doors include batten doors (vertical planks held together by horizontal members), delivery or garage doors (which can be paneled or batten), and flush doors (which are of a veneer construction).

Maintenance and Repair

1. Retain original doors.
2. Repair original doors by patching, splicing, consolidating, or reinforcing. Wood may appear to be rotten because of peeling paint or separation of joints, yet still be sound and able to be repaired. Rotted parts can be replaced, as necessary, without replacing the entire door.
3. Doors should only be replaced when they are missing or beyond repair. Replacement should be based on physical evidence and photo documentation rather than the availability of stock doors or doors from other buildings. Avoid changing the physical or visual character of doors by using inappropriate materials, finishes, or details.
4. Avoid changing the number, location, or size of doors by cutting new openings, enlarging existing openings, blocking in door openings, or installing replacement doors that do not fit the original openings.
5. Uncover and repair covered-up doors. If a door is no longer needed for its intended use, it should be fixed in place. In these instances, any glass can be frosted or painted black, or the door shuttered or screened (as appropriate) so it appears from the exterior to be used.
6. Reuse serviceable door hardware and locks, as practicable. If replacement is necessary, ensure new hardware is compatible with the old.



Inappropriate replacement door.



Appropriate storm door.



An inappropriate storm door masks the details of the main door.

Energy Retrofitting

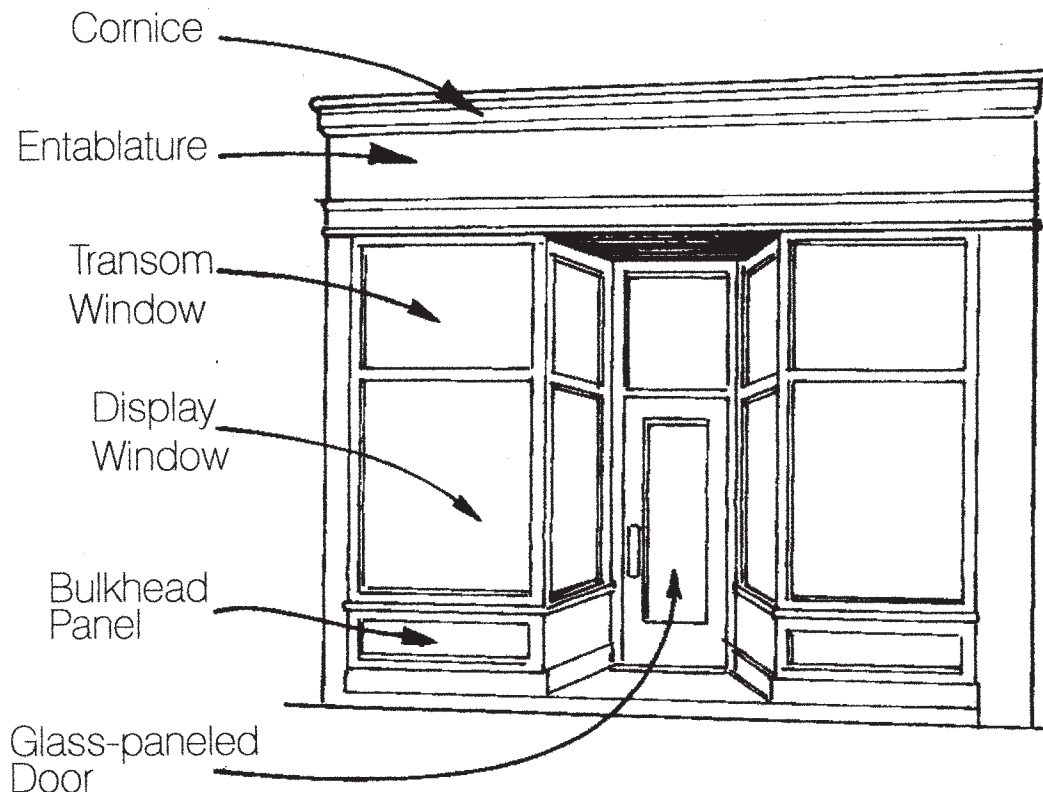
1. Install storm doors that do not obscure the features of the original door (such as a full view storm door).
2. Ensure that a storm door is painted to match other doors or trim.

Construction Guidelines

1. New doors should relate to the door styles found on similar buildings in the Historic District.

Storefronts

Most downtown commercial buildings have large ground-level openings (storefront), framed by vertical piers and a horizontal supporting beam. The storefront area includes an entrance (usually recessed), display windows, a paneled bulkhead under the display windows, sometimes a transom over the storefront, and a cornice which covers the horizontal beam. The first floor may also have a separate entrance to the upper floors. The upper floor facade of buildings in the downtown commercial district is generally characterized by evenly spaced windows that repeat on each floor. Finally, there is often a cornice along the top of the facade which may be constructed of metal, masonry, or wood. All of these elements must be considered when a commercial storefront is proposed for restoration or alteration or a new storefront is proposed for construction in an historic streetscape.



Usually, the storefront has changed more than any other part of a commercial building as an array of business owners have sought to remain competitive. The availability of steel beams, for instance, resulted in storefronts becoming more open as larger display windows were installed to attract customers. Unfortunately, some changes were not compatible with the design of the building or were accomplished with inexpensive materials that have not endured. On the other hand, some changes are extremely good design in their own right and have enhanced the original building.

Maintenance and Repair

1. Retain and repair all elements, materials, and features that are original to the storefront or are sensitive remodelings.
2. Consider restoring any original window opening that has been covered, filled in, or altered.
3. Remove any materials, elements, and sign panels that cover display windows, transoms, or bulkheads and that obscure original architectural elements such as windows, cornices, or decorative features.
4. Avoid adding incompatible elements or materials such as coach lanterns, overhanging roofs, small paned windows, wood shakes, vertical siding, or shutters on windows where they never previously existed.
5. Avoid creating a false historic appearance by remodeling a building with elements from an earlier period of construction.

Construction Guidelines

1. If feasible, return a storefront to its original configuration by restoring as many original elements as possible, including windows, cornice, and decorative details. This work should be based on pictorial research and exploratory demolition that has determined the original storefront design and condition. If reconstruction is not possible, any new storefront design should respect the character, materials, and design of the building.
2. New storefronts on new buildings should be compatible with the character of original storefronts in the Historic District.
3. Doors should be included in all storefronts to reinforce street-level vitality. Similarly, street level facades should provide visual interest rather than having blank walls.
4. Structures such as parking garages should have street-level storefronts or windows for businesses.



Storefront prior to renovation.



Storefront following renovation.



Storefront that altered the character of the original building.

Exterior Architectural Elements

Most buildings will have elements that decorate the structure. This handbook will address those that are on the exterior. These features include, but are not limited to, decorated entrances around doors, porches and steps, and cornices. Small design details should not be underrated. Anyone doubting their importance should try shaving off their eyebrows.

Exterior Architectural Elements - Entrances



An intact entryway.

Entrances are often the focal point of a building's main elevation and their decorative elements usually define the architectural style. Decorated entrances may include sidelights, transom lights or fanlights, pilasters, and/or decorated pediments. Because these details are exposed to the elements, they can deteriorate from lack of maintenance and are sometimes replaced with inappropriate elements that compromise the building's original design.

Maintenance and Repair



An altered entryway.

1. Keep painted surfaces well painted and joints adequately sealed to prevent water infiltration and damage.
2. Avoid removing historic material from entrances. In addition, do not add materials that create a different historic appearance.
3. Avoid removing an entrance in the event a building is reoriented to accommodate a new use. In addition, do not add a new entrance to a primary elevation where it did not have one before.

Exterior Architectural Elements - Porches and Steps

Porches provide a transition between the exterior of a residential dwelling and its interior, and have traditionally been social gathering places. Their construction and decorative elements help to define a building's architectural style. As a consequence, retention of a porch is critical to the integrity of a historic building as well as to the Historic District as a whole.

Decorative porch details are exposed to the elements and are sometimes removed when they deteriorate from lack of maintenance. In some instances, decorative details are replaced with inappropriate materials such as columns from an earlier period of construction or suburban wrought iron supports. In extreme instances entire porches have been removed when the porch supports have begun to fail and sag. This action results in a substantial alteration of a building's historic appearance and can compromise the integrity of an entire block.

Types of Porches

Full-width, one-story porches are the most common type of porch in Fredericksburg. Their columns and decorative details vary according to their period of construction.

Side porches can be a continuation of the front porch or entirely separate. Some houses have a side porch and no front porch.

Porticos are generally small porches that cover the door but are not large enough to create an outdoor seating area. Porticos can also be two stories high.



One-story porch.



Side porch.



Portico.

Secondary porches may be one or two story porches and are generally located to the rear of the house. These porches are often closed in to provide additional interior living space. Sleeping porches fall into this category.

Maintenance and Repair

1. Inspect porches for signs of deterioration (rust, peeling paint, loose mortar, etc.). Repair elements that are damaged or loose, matching the detail of the original fabric. Avoid replacing an entire porch when repair and limited replacement is feasible. Rebuild porch supports, as necessary, to avoid losing the whole porch.
2. Keep painted surfaces well painted and joints adequately sealed to prevent water infiltration and damage.
3. Ensure water runs off porches rather than forming puddles on porch surfaces.
4. Porches should only be replaced when they are missing or beyond repair. Replacement should be based on physical evidence and photo documentation, as much as possible. Character defining front and side porches should be given more importance than utilitarian back porches.
5. Avoid removing historic material from porches. In addition, do not add materials that create a different historic appearance.
6. Avoid removing a porch in the event a building is reoriented to accommodate a new use. In addition, do not add a new porch to a primary elevation where one did not exist before.

7. Avoid enclosing porches on primary elevations. In addition, avoid enclosing important secondary porches in a manner that changes the building's historic character.

Construction Guidelines

1. Porches should be included on new residential construction in an area of historic buildings with porches.
2. New porches should reflect the size, height, and materials of the porches on the existing buildings along the street.

Exterior Architectural Elements - Cornices

A cornice is the embellishment of the junction between the roof and the wall. It may also be used to cap windows, porches, and storefronts. On commercial buildings, it may consist of classical details or be a textured band within the wall material. On residential buildings, it may be a classical element or a type of eave. The style and articulation of the cornice help to define a building's architectural style.

Cornice Types

Bracketed eaves consist of large scroll brackets that decorate the cornice.

Classical cornices are found on both commercial and residential buildings and consist of classical moldings and detailing.

Boxed eaves are a simple cornice treatment where the eaves of a pitched roof are boxed in with wood and have few other details.

Exposed eaves reveal the structure of the roof through exposed rafters.

Coping caps the top of a wall where there is no cornice. Materials can include concrete, stone, brick, or metal.

Decorative bands are used on some commercial buildings to express a cornice line.



Bracketed eaves.



Boxed eaves.

Maintenance and Repair

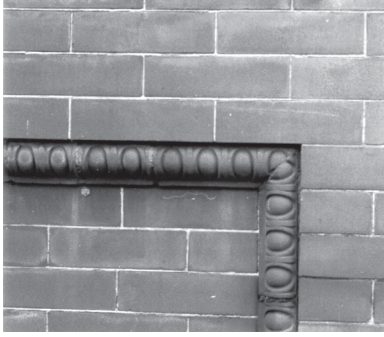
1. Ensure that the cornice is well flashed and that all elements are well secured to each other and to the wall.
2. Ensure the cornice is kept well painted and joints adequately sealed to prevent water infiltration and damage.
3. Ensure that materials used to repair a cornice are compatible with the original materials.
4. Match the details of an existing original cornice when making repairs.
5. A cornice should only be replaced when it is missing or rotted or rusted beyond repair. Replacement should be based on physical evidence and photo documentation. Avoid changing the physical and visual characteristics of a cornice by using inappropriate materials or finishes that alter its appearance or convey a different period of construction. Avoid removing cornice elements.
6. If physical or photographic evidence is unavailable to guide cornice replacement, use a design that is compatible with the building.



Cornice.

Construction Guidelines

1. New storefronts should incorporate a storefront cornice.
2. New cornice design and materials should complement those found in the Historic District.



Decorative brick.

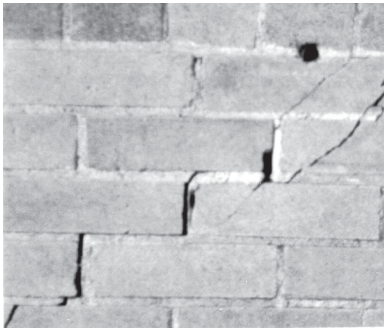
Materials

This section examines the construction materials of the foundations and walls of the buildings within the Historic District. Roofing materials were discussed above, in the Roof section.

A structure looks best in the materials with which it was originally designed and built. If properly maintained, these materials will last for many years. Resurfacing or obscuring original material, including painting previously unpainted surfaces, should be avoided.

Materials - Masonry

Masonry includes brick, stone, terra cotta, concrete, stucco, tile, and mortar. Color, texture, mortar joints, and masonry patterns help to define a building's character.



Cracked masonry.

Problems Typical to Masonry

If properly maintained, masonry can last for centuries. On the other hand, these extremely durable building materials can be seriously damaged by improper maintenance and repair procedures. Some problems may include the following:

Cracks, whether vertical or diagonal, may indicate serious structural problems. These cracks are often found over building openings where there has been movement or wood deterioration.

Loose or sandy mortar indicates that the mortar composition has broken down or that the mortar has been washed away by the weather.



Loose mortar.

Missing or spalling masonry can be caused by trapped moisture in brick or stone where the freeze-thaw cycle pops out pieces of the masonry. This problem can also result from poorly fired bricks intended for interior walls being exposed to the weather. Such conditions occur when buildings are torn down and adjacent walls are exposed or when interior brick was used to construct the rear or side walls.



Spalled masonry.

Poor repairs includes patches made with bricks that do not match in size, type, or color. Poor repointing can also make repairs visually unacceptable. Inappropriate mortar, such as Portland Cement, can also cause damage to bricks. Some buildings in Fredericksburg have had to be stuccoed or painted when the hard shell of their bricks was destroyed by sand blasting.



Poor repairs.

Damp masonry results from leaky roofs, gutters, or downspouts; poor site drainage; or a condition known as rising damp. Rising damp occurs when moisture is drawn up from the ground, through the masonry, by capillary action.

Efflorescence occurs when there is excessive moisture in a masonry wall. When the water evaporates, it leaves salts, causing a white haze or efflorescence.



Damp masonry.

Maintenance and Repair

1. Removing or radically changing masonry features will diminish a building's character. Retain masonry features that define this character such as walls, brackets, railings, cornices, window surrounds, pediments, steps, and columns. It is also important to retain mortar joint size and tooling; the size, texture, and pattern of the masonry units; and the color of the masonry.

2. Prevent water damage to brick and mortar as follows:

Maintain roofs, gutters, and downspouts in good repair and ensure flashing is watertight.

Repair cracks to prevent moisture penetration.

Caulk joints between masonry and windows to prevent water penetration.

Ensure ground slopes away from walls to prevent water from gathering at their base. If there is excessive ground water around a structure, install drain tiles.

Prevent rising damp by applying slate or other impervious material just above the ground level to create a dampproof course. A knowledgeable preservation architect or engineer will be required to advise on this type of treatment.

Avoid non-historic waterproof or water-repellent coatings.

These materials often trap moisture inside the masonry, causing additional problems.

3. Cleaning requires knowledgeable persons who understand masonry as well as available acceptable cleaning agents. Improperly cleaned masonry can result in chipped or pitted bricks, washed out mortar, rounded edges on bricks, or a residue of film on the masonry. As a consequence, cleaning should only be undertaken to arrest deterioration or to remove heavy soiling. Clean masonry as follows:

Clean unpainted masonry with the gentlest means possible. Use a low pressure water wash (600-1000 pounds per square inch) with detergents and natural bristle brushes.

Test the cleaner on a small inconspicuous part of the building. Observe the test a sufficient period to determine the gentlest possible cleaning method. Some old bricks are too soft to clean and can be damaged by detergents and water pressure.

Avoid needless cleaning of masonry in order to obtain an appearance that is new.

Avoid abrasive cleaning methods such as sandblasting or high-pressure water. This type of abrasion removes the hard outer shell of bricks and results in their rapid deterioration.

Avoid chemical methods that damage masonry or leave a chemical residue on the masonry. Do not clean marble or limestone with acid cleaners.

Avoid cleaning in freezing conditions when using water or water-based chemicals.

4. Repair masonry by repointing deteriorated mortar joints. Masonry walls may not have to be repointed for 50 years, but do require special attention when this task is accomplished. Repoint masonry as follows:

Remove deteriorated mortar with a chisel to a depth of at least a half or three quarters of an inch. Do not use electric saws or hammers as these will damage the masonry.

Duplicate the mortar in strength, composition, color, and texture. Mortar in older brick buildings has a high lime and sand content while in newer buildings the lime content would be much less and the Portland Cement content more. It is important not to repoint with mortar which is stronger than the original mortar. Brick expands and contracts with freezing and heating.

If Portland Cement is not used in the correct proportions, the mortar will not move to relieve the stress and bricks will crack, break, or spall. Do not repoint with synthetic caulking compound.

Duplicate old mortar joints in both width and profile.

5. Repair damaged masonry features, as follows:

Patch, piece in, or consolidate masonry components to match the original instead of replacing an entire feature.

Repair stucco by removing loose material and patching with new material that is similar in composition and texture.

Use epoxies to repair broken stone or carved details. Such materials, however, should be applied by skilled craftsmen.

6. Painting and waterproofing masonry is sometimes necessary as a preservation treatment. These tasks should be undertaken, as follows:

Leave masonry unpainted, as a general rule, if it has not been painted previously. Water repellent coatings should be considered as a last resort if repointing and drainage problem corrections have failed to arrest water penetration.

Remove only damaged or deteriorated paint from historically painted masonry, by hand scraping with great care prior to repainting. Paint that has adhered strongly to masonry should be left and painted over rather than risking damage to the masonry by breaking the bond.

Clean dirty masonry, prior to repainting, with a low-pressure water wash. Avoid sandblasting, high-pressure water, or caustic solutions, as these will damage bricks.

Allow masonry to dry for at least fourteen days prior to repainting.

Prime with an appropriate masonry primer that is also compatible with the last layer of paint applied to the building.

Repaint with an appropriate masonry paint system.

7. Continue to evaluate the overall condition of masonry elements to determine when maintenance and repairs are needed.



Materials - Wood

The flexibility of wood has made it one of the most common building materials throughout the nation's building history. It has been used to build elements of virtually every building in Fredericksburg and is found in such features as windows, shutters, cornices, brackets, columns, storefronts, doors, and decorative features as well as in siding and shingles.

Typical Problems with Wood



Deteriorated wood.

Cracked or warped boards can result from weather, aging, the direction it was originally sawn, or stresses placed upon it.

Cracked peeling, or blistered paint is found where moisture is present, where paints are incompatible, or where surfaces have not been prepared properly prior to painting.

Rotted wood occurs where there is excessive moisture, often around gutters, downspouts, plumbing, and flashing. Unventilated foundations can also cause rot.

Infestation can be an extremely serious problem as termites and powder-post beetles damage a building's wood, including its structural frame.



Deteriorated paint.

Maintenance and Repair

1. Inspect and evaluate wood surfaces for signs of excessive water, deterioration, and infestation. Identify and address causes of wood deterioration. Keep painted surfaces primed and painted to prevent water infiltration and rot. Maintain wood materials as follows:

Eliminate infestation with appropriate poisons.

Remove vegetation that grows close to wood surfaces.

Eliminate moisture problem areas by maintaining roofs, gutters, and downspouts in good repair. Secure or replace loose or deteriorated flashing.

Maintain proper drainage around a building's foundation.

Maintain caulk in good repair where water can penetrate a building, including the junction of dissimilar materials, construction joints such as siding and cornerboards, and around openings like windows and doors. Remove old caulk and dirt before recaulking. Do not caulk under individual siding boards as this will seal the building too tight and cause additional moisture problems.

2. Properly prepare wood surfaces prior to painting to ensure a sound, long-lasting paint job. Prepare surfaces, as follows:

Clean the surface to be painted with a household detergent and water to ensure paint will adhere properly. Rinse thoroughly. Allow sufficient time for the wood to dry completely (at least two weeks of dry weather is recommended) so paint will bond.

Remove loose paint to the next sound layer using the gentlest means possible such as hand scraping and sanding. Avoid destructive paint removal methods such as open flame torch, sandblasting, or water blasting. In addition to harming historic surfaces, open flames can potentially remove the historic building in its entirety.

Electric heat guns and heat plates are useful when additional paint removal is required such as on decorative wood features or where paint has built up excessively such as on sills and porch rails. Extreme care must be taken to avoid fires.



Infestation


Chemical strippers can supplement the above techniques. These should be carefully used according to directions and the chemicals thoroughly neutralized after use to ensure subsequent paint adhesion to the wood.

3. Use an appropriate paint system (primer and paint) to achieve lasting results. Older buildings, for example, have usually been painted with oil-based paint. An oil-based paint can be reapplied, but such paints do not have the longevity they once had because they are no longer allowed to be manufactured with lead. Latex paint may be preferable, but will not adhere to chalked oil paint and will also shrink as it dries, pulling off any old oil paint underneath. If paint type is going to be changed (from oil to latex), the surface must be primed in its entirety with an oil-based primer before the latex topcoat is applied.

4. Repair rather than replace wood elements. It is often possible to patch, piece, or consolidate rotted wood parts rather than replace an entire element. When repairs are required, they should match the original in all its physical and visual characteristics.

5. Wood elements should be replaced only when rotted beyond repair. Replace only the deteriorated wood rather than trying to reconstruct a building with new material to achieve a uniform appearance. Replacement elements should match the original in all their physical and visual characteristics. Replacement should be accomplished as follows:

Replication of a missing feature should occur if physical and photographic evidence is available upon which to base the design of the missing element. Elements on other buildings in the area is not sufficient evidence upon which to base a replication.



Reestablishment of a missing feature may occur if there is no physical or photographic evidence available upon which to base its design. This new feature, however, must necessarily be a reinterpretation of this historic feature rather than a copy. This new element should also complement the existing building elements in its size, scale, and material.

6. Continue to evaluate the overall condition of wood elements to determine when maintenance and repairs are needed.



Materials - Architectural Metal

In the nineteenth century, the variety of metals used in building construction expanded considerably. Cast iron, steel, pressed tin, copper, aluminum, nickel, bronze, galvanized sheet iron, and zinc all appeared at various times in different architectural features.

Aluminum shows up in many storefronts as well as in storm windows.



Iron or steel can be identified with a magnet and are found in everything from fences to roofs.

Copper is used on some roofs as well as in gutters and downspouts.

Other metals can be identified by experienced professionals.



Typical Problems with Metals

Corrosion is the chemical reaction of metal with oxygen or other elements. It may occur throughout the metal or only at stress points.

Dissimilar metals that are in contact with one another may produce an electrochemical action that will result in corrosion.

Moisture and pollutants will react with exposed metals and result in corrosion.

Mechanical breakdown of metals can result from abrasion (erosion of the metal), fatigue (from too much stress), fire, and connection failures (overloaded, fatigued, or corroded bolts, rivets, pins, and welds).

Maintenance and Repair

1. Inspect and evaluate metal surfaces for corrosion and mechanical breakdown. Eliminate excessive moisture by maintaining roofs, gutters, and downspouts in good repair. As appropriate for the material, keep surfaces painted or protected with appropriate finishes.

2. To prepare metal surfaces for repainting, clean gently by hand scraping or wire brushing to remove loose paint. Paint removed to bare metal is not required, but removal of all corrosion is essential. Prepare metal surfaces as follows:

Hard metals such as cast iron and iron alloys can be cleaned with low-pressure, dry grit blasting (80-100 pounds per square inch), if gentler means to remove old paint and corrosion are unsuccessful. Protect adjacent wood or masonry surfaces from the grit.

Soft metals such as copper, lead, and terneplate should not be cleaned with grit, but with chemical or thermal methods.

Apply rust-inhibiting primer immediately after cleaning.

Avoid removing the patina of metals, such as occurs on bronze or copper, that provide a protective coating.

3. Repaint metal surfaces, as follows:

Remove all loose and peeling paint and corrosion.

Prime and paint cleaned surfaces with rust-inhibiting primer and paint that are appropriate to the material.

4. Repair of metal elements on a building must often include replacement because of the nature of these materials. Repairs should be accomplished as follows.

Stabilize metals (to arrest corrosion) and preserve them by painting or coating.

Replace metals deteriorated beyond repair with like metals that match the original in all physical and visual characteristics.

Introduce new materials such as aluminum, fiberglass, or wood only if it is not technically or financially feasible to construct in the original material. The new material should match the original in all physical and visual characteristics.

Avoid placing incompatible metals together without a separation material that will prevent corrosion from dissimilar metals.

5. Continue to evaluate the overall condition of architectural metals to determine when maintenance and repairs are needed.

Materials - Synthetic Siding

The historic character of a building is a combination of its design, age, setting, and materials. The exterior walls of a building are one of its most visible aspects and can include clapboards, shingles, board and batten, brick, stone, and so on. Over the years, however, a series of home improvement businesses have convinced some building owners to add new siding materials to their buildings. These materials have changed over time, but have included asbestos, asphalt, aluminum, and vinyl. These synthetic sidings have often been manufactured to look like other siding materials like bricks or wood.



Typical Problems with Synthetic Siding

Loss of historic integrity occurs when original materials are removed or covered with materials from a later period of construction.

Altered visual appearances occur when siding such as wood or masonry is covered with a synthetic material. Even if wood siding is covered with aluminum or vinyl that is manufactured to look like wood, there is usually a difference in the board width which can alter a building's character. There also occurs a change in the wall plane that becomes evident where the synthetic siding abuts windows and doors, often sinking these openings into the wall.



Loss of architectural detail occurs when brackets and decorative elements are sawn off to facilitate installation of the synthetic siding (which requires a flat surface to which it can be nailed).

Moisture can build up in the cavity between the original wall and the new material because the synthetic material creates a vapor barrier. The small vents in the various types of siding are inadequate to avoid this problem.

Inspection of building components is prevented when synthetic siding covers walls that may be deteriorating and need attention.

Maintenance and Repair

1. Do not apply synthetic siding over existing original siding or remove old siding to apply new synthetic siding.
2. Consider removing synthetic siding to reveal a building's historic character and restore original building material, as applicable.

Colors

The City of Fredericksburg does not regulate paint color in its Historic District. Colors are not thought to impact architectural integrity sufficiently to compel a public policy that precludes a property owner's creativity. This decision results in some historical inaccuracies but these are more a reflection of a community's changing fashions and values rather than a compromise of its historic resources. Victorian era dwellings in Fredericksburg, for example, are currently painted in a great variety of colors even though most of these houses were originally painted white. When these houses were built, in the early twentieth century, their style reflected then-current architectural fashion while the color scheme adapted them to the Southern climate. The new colors do not detract from these handsome buildings, but reflect current owner preferences (as well as interior climate control technology).

The Historic Fredericksburg Foundation, on the other hand, holds preservation easements on more than 35 buildings. These easements often include the requirement that owners obtain that organization's approval for any proposed color change. This policy is sometimes confused as a City policy, but is applicable only to properties that have easements held by the Historic Fredericksburg Foundation.

Signs

Signs are a basic element of commercial areas. They are regulated, however, to avoid the inevitable clutter and inefficiency of uncontrolled signage. Instead, a balance is sought between an individual business's need to attract attention and the overall impact of the commercial area where customers can find what they are looking for without being visually overwhelmed.

To maximize the effectiveness of signs, every sign should be an integral, but noticeable, part of its building. Each building and its signs should also compliment others within its block. In this manner, the building and its signs become part of an overall image, each supporting the other and helping to draw customers. The vital point that should be emphasized is that a sign on a building should always be thought of as part of the building and not as an unrelated object attached to it.



Wall mounted sign. wporch.



Projecting sign.

Types of Signs

Wall-mounted signs consist of a sign panel or individual letters attached to a wall. They can also include lettering painted on an architectural feature called an entablature, designed to accommodate signs.

Projecting signs are usually hung from brackets or otherwise attached to be perpendicular to the building facade. These type of panels can also be suspended from an awning or a porch.

Freestanding signs are mounted on posts or other supports and are designed primarily to attract motorists. These types of signs are strongly discouraged in the downtown commercial district.

Window signs can be painted on or affixed to a display window or consist of a sign panel suspended behind the glass.

Awning signs are either painted or sewn onto an awning's fabric.

Typical Problems with Signs

Over-scaled signs that are too large for a building overwhelm its architecture. This problem can also occur with freestanding signs.

Poorly placed signs are difficult for potential customers to see and create a negative business image by disregarding a building's architectural elements.

Inappropriate materials used in making a sign can also present a negative image by being out of character to their location in a historic district or not being sufficiently resistant to exposure to the weather.

Poorly executed signs detract from a business's image as well as from the commercial district. Skillfully lettered signs by a sign professional are strongly encouraged.

Poorly designed signs will not convey critical information to customers either because they are too small or have too few or too many words. A sign professional should be able to assist with all of these problems.

Sign Guidelines


1. A sign should fit the architecture of its building and not obstruct defining elements.



Freestanding sign.



Window sign

- 
2. The number of signs should be compatible with the building and should not cause visual clutter.
 3. The size of each sign and the total area of signs should match the character of the building and of the Historic District. Exact sign allowance should be verified with the Planning Office.
 4. Sign design and graphics should be coordinated with the character of the building and the nature of the business. Reusing a sign from another building may or may not be appropriate and should be carefully evaluated according to these guidelines.
 5. Materials should relate to the building. Traditional sign materials include wood, glass, raised individual letters, and painted letters on wood or glass. Neon, when carefully designed and placed, has also appeared in the Historic District.
 6. If signs are to be illuminated, the lighting should be understated and in keeping with the character of the building and the Historic District.

Awnings

Awnings provide weather protection for customers, cover outdoor eating areas, and can enhance a building's energy efficiency. They can also enhance a building's appearance, cover unattractive alterations, and contribute to the streetscape.

Guidelines for Awnings

1. Awnings should be placed to enhance rather than obscure architectural elements. A curved archway, for example, should be fitted with a curved awning, if an awning is desired in that location.
2. Avoid metal awnings.
3. The size, type, and placement of awnings should not interfere with signs or distinctive architectural elements.
4. Coordinate colors and patterns with the color scheme of the building
5. The awning valance may be used for a sign, where appropriate, although these should be professionally sewn or painted.



Awnings should fit the building.



Appendix A

Fredericksburg's Architectural History

Architectural styles illustrate specific periods in history because building construction reflects contemporary fashion, available technology, and political circumstances. Consequently, the built environment conveys a great deal of information about a community's evolution. Certain buildings, for example, reveal when Fredericksburg evolved from a port town. Others show the effects of industrialization. Yet others hint at times of prosperity or decline. The formal symmetry of Georgian buildings reveals the efforts of a self-conscious Virginia aristocracy to establish and maintain a well-defined social order in a new land. The abundance of early to mid-nineteenth century buildings in Fredericksburg, as another example, mark a period of considerable local wealth. The repetitive symbols of the Art Deco style of architectural detailing remind us of the time when machines and mechanization held such promise for the future.

Yet architecture is rarely a pure rendition of any one style. Most buildings invariably change over time as owners add on and adapt them to contemporary use. A builder may also have used many types of architectural features during construction, creating a vernacular type of architecture. In addition, later owners often modify earlier structures with newer elements. Each building thus has its own history which, in turn, relates to the larger community. By understanding the components of the various architectural styles as well as the context which gives them their significance, we can more fully appreciate the buildings which comprise Fredericksburg.

The following architectural guide will help to identify key elements of each style.

Colonial Vernacular: 1700-1800



Colonial Vernacular buildings represent the construction efforts of early colonists who were building in a new environment. Constructed usually of timber or brick, their dwellings included steeply pitched roofs and small casement windows that were typical of their homelands in Europe. Other characteristics, such as large central chimneys and few decorative features, were practical adaptations.

As the needs of their occupants changed, these buildings acquired lean-to additions and additional floors although they seldom had porches. Period technology included large hand-hewn timber framing held together with pegs or hand-wrought iron nails. Few structures survive from this early period.

Georgian: 1740-1820



The Virginia aristocracy deliberately copied popular English architecture for their own commercial and residential uses. The symmetrical facades and plans of the Georgian buildings they constructed are also thought to reflect their desire to establish a semblance of order and balance in a disturbingly untamed New World. Generally constructed of brick, these buildings were typically rectangular in plan, two stories high, capped by a hipped roof, and enclosed by interior end chimneys (as fireplaces were moved to provide warmth to additional rooms).

Georgian buildings have flat facades and a horizontal orientation. Windows were generally double hung sash whose additional lights

reflected the increased wealth of the occupants. Entryways maintained the flat appearance by being small, although they were embellished with classical details such as pilasters and fluted columns. Decorative quoins and raised English basements marked by a water line were additional features that gave Georgian architecture a solid, symmetrical appearance.

Federal: 1790-1820

Following the American Revolution, the confederation of states that had established their independence from Europe sought to develop a political system suitable for the young nation. In this heady, self-conscious time, there emerged a style of architecture called Federal. This type of construction is often characterized as being more delicate than Georgian, but like any transition from one style to another there is considerable overlap. Federal style details, such as moldings and columns, for example, are often smaller than Georgian. On the other hand, certain structural components, such as windows, are larger.

Federal buildings often had a gable roof with dormers rather than hipped roofs. Flared lintels are also a strong characteristic. The smaller entryways often included slender sidelights as well as elliptical fan lights. In urban areas, where rowhouses were being constructed, the Georgian center hall plan was modified to a side entrance hall, with a double parlor.

During this period, end chimneys enclosed in the exterior wall became popular in Fredericksburg. With the introduction of stoves, such as those of Benjamin Franklin's design, these chimneys also became smaller. Hand wrought nails quickly became replaced by cut nails, once these began to be manufactured locally in Falmouth, in the early 1800s.



Fredericksburg is known for its Federal architecture, which dominates much of the downtown commercial district and its surrounding neighborhoods. By the 1820s, however, a more classical style of architecture was emerging and many of these buildings are a combination of Federal and Greek Revival construction.



Greek Revival: 1810-1860

Elements of Federal and Greek Revival styles are generally combined in one building, so few pure examples of either type exist in Fredericksburg. Greek Revival architecture, however, can be illustrated by its own important stylistic features which reflect the classical Greek temple as a base form and employ details from one of the three Greek orders, Doric, Ionic or Corinthian to add decoration.

One of its most acknowledged elements is a classic portico supported by enlarged columns. Roofs are emphasized by wide trim and the entry doors are elaborately decorated with sidelights and transom lights. The windows are topped by square lintels.

The Greek Revival style became the architecture of the nation's western movement during the 1830s, 40s and 50s. Dimensional lumber available from saw mills meant that these structures could be made quickly and relatively cheaply, marking the onset of a transition from a craft economy to a mechanized one. The classic colonnaded mansion is sometimes called Southern Colonial, but this is a misnomer because they were built after the American Revolution which emphatically ended the Colonial period.

Typical features of the Greek Revival style, including the portico supported by columns, elaborate doorways, and the square lintels, can be seen throughout the forty-block Historic District.

Gothic Revival: 1830-1870

The Gothic Revival style grew out of a European interest in the medieval architecture that was being destroyed by industrial growth. While Americans also admired the style, many could not afford the related stonework. Invention of the jigsaw, however, allowed similar decorations to be made out of wood and led to the building of what are called Carpenter Gothic structures.

Embellished by the use of lancet windows and trefoil designs, Gothic Revival included a cruciform plan capped by steeply pitched roofs reminiscent of the medieval period. The pointed arch was used both for doors and windows, while towers were off-center and either square or octagonal shapes. The lancet windows were sometimes covered by hood moldings and often contained leaded stained glass.

Architects stressed that Gothic Revival homes were suited to rural areas. Fredericksburg citizens built few residences in this style but did hire an architect to use it in creating their public courthouse. The stone gate guarding the City Cemetery also has Gothic Revival characteristics. Many churches, such as the Fredericksburg United Methodist Church, also adopted Gothic forms.



Romanesque Revival: 1840-1900



The Romanesque Revival style was used mainly for churches and civic buildings. The style's rectangular plan adapted well to these functions while the vertical profile gave the style an impressive appearance. The facade is often flanked by square or polygonal towers of differing heights, covered with various roof shapes, and set in a framework of rusticated masonry. Decorative elements include wall buttresses and hood moldings above the windows. The best example of Romanesque Revival architecture in Fredericksburg is St. George's Episcopal Church built c. 1855.

Italianate: 1850-1900



A new style of architecture known as Italianate copied the shape and plan of rural Italian farmhouses. These buildings had low pitched roofs with wide eaves decorated with double brackets, tall windows, and sometimes included prominent off-center towers. Attempting to extend living into nature, they emphasized walk-through windows and prominent verandas into the gardens.

With better heating possible from the coal shipped along canals and railroads, this style could incorporate higher ceilings. Flatter roofs were also possible through the mass production of slate and roof metals which shed water well and which could be sealed with products of kerosene and tar. The boom in lumber production meant that wooden decorations could also be used abundantly throughout the buildings. The availability of cast iron to make storefront facades, like the one featured on the Free Lance-Star building at 305 William Street, also occurred during this period. The shape of the Italianate style can also be seen at 2010

Fall Hill Avenue, although the building has been stripped of its decorative moldings and bargeboard.

Italianate houses are not common in the South because the Civil War and its aftermath were not a time of innovative construction. By the time the Southern economy had revived, newer building styles had become fashionable.

Second Empire 1860-1885

The primary difference between the Italianate and the Second Empire styles is the mansard roof. In the latter half of the nineteenth century, Napoleon III (1852-1870) leveled sections of Paris and initiated an ambitious building program. Due to taxes on additional stories, however, the French created additional living space by manipulating the roof to create the mansard roof. Parisian expositions in 1855 and 1867 helped spread the architectural style to the United States where it was used extensively during the Grant Administration. It quickly faded as a construction style following the financial panic of 1873.

The mansard roof may be decorated with multi-colored slates, as well as metal shingles. Like roofs found in the Italianate style, the mansard roofs were often crested with Chinese designs and can include dormer windows. The prominent projecting and receding surfaces of the Italianate are still featured along with the double brackets supporting the overhanging eaves, the tall windows, and high ceilings.



Colonial Revival: 1876-Present




Interest in America's eighteenth century heritage revived during the Philadelphia Centennial celebration of 1876. Early English and Dutch styles reappeared, but with very liberal interpretations. First, the Colonial Revival house often combines Colonial style features with contemporary elements. Historical details such as an eighteenth century style pediment or a Flemish brick bond may be found on a house with large single-light window sash and stained glass. Secondly, the historical design is often interpreted with new materials, as when the wooden tracery of eighteenth century side-lights is interpreted with leaded panes from the twentieth century. Lastly, Colonial architectural elements are considerably enlarged. A pediment, for example, may be twice as large in a Colonial Revival residence than ever appeared in the eighteenth century. The Revival style is basically the same design as the Colonial style except for the modern adaptations.

Queen Anne: 1880-1920



While the Queen Anne style became popular during the 1860s in England, the American audience did not adopt this type of architecture until after the 1876 Centennial Exposition. The style is a medieval revival which used rural English houses as models with their steep roofs, irregular facades, prominent chimneys, and variety of materials. Closely associated with the Victorian period, the Queen Anne Style uses many elements in new ways.

The asymmetrical floor plan of the Queen Anne style is reflected in the complex facade and the multi-gabled roof and is composed using a variety of forms, textures, materials and colors. The tow-



ers, turrets, tall decorated chimneys, projecting pavilions, porches, bays, and verandas combine in an easily identifiable style.

This style benefitted from development of the jigsaw which could cut the repetitive gingerbread woodwork which appeared not only on the porches, but also along the eaves. A growing railroad network was also able to make pre-cut construction materials available throughout the nation.

The elaborate details on Queen Anne structures included roof-creesting, finials and pendants, carved wooden panels and machine-turned or sawn ornaments. The use of mixed building materials, textures, patterns and colors often meant that each story could be decorated differently with timbering or relief decorations. Queen Anne windows sometimes had small square panes of stained glass in upper window sash, while the style also employed dormers of various shapes to increase the light and to attach an additional decorative element.

Two adaptations of the Queen Anne style should be briefly mentioned because architectural elements from them are sometimes found in Fredericksburg. The Stick Style (1860-1890) emphasized a vertical orientation through the placement of exposed beams, studs, and diagonal X braces over the wooden siding. These details were designed to simulate the underlying structure.

The Shingle Style (1880-1900) was popular in New England and at beach resorts and resembled the Queen Anne form, but used shingles as a surface material. This uniform use of unpainted wooden shingles on the exterior gave the style its name.



Neo-Classical/ Beaux Arts: 1890-1930

From the end of the nineteenth century until the economic depression of the 1930s, architecture was dominated by architects who had studied at what was then the most prestigious school of architecture in the world, France's Ecole des Beaux-Arts. Its American graduates concentrated on correct historical interpretations rather than the freer styles of the preceding Victorian period and their buildings were favored by the prominent businessmen of that era.

The Neo-Classical style derives from both the Greek and Roman styles, and therefore is often used for civic and governmental buildings. The monumental proportions of the style are typical. The facade is usually symmetrical with no projecting or receding wings and is topped by a hidden roof surrounded by a prominent cornice. Each story is clearly separated through the use of a belt course, as well as different window and surface treatments. The arcade and rusticated ground floor contrasts with the smooth and finished upper story, while the windows vary in height from story to story with small windows in the top story.

Beaux Arts is also a classical style and is characterized by decorative details on wall surfaces. The symmetrical facades can also include quoins as well as exaggerated masonry joints.

The most prominent example of these styles in Fredericksburg is the First Virginia Bank at the corner of William and Princess Anne Streets.

American Foursquare: 1900-1930

The square shaped form of this type of building gives the American Foursquare style its name. These square, two story buildings have a full width one story porch, a hipped roof with a wide overhang, and a prominent dormer. This type of architecture can be seen throughout the Fairview subdivision located on the site of the colonial era Fairgrounds east of Littlepage Street.



Bungalow: 1910-1940

The Bungalow style originated in British India (Bengal) as one story pavilions surrounded by verandas. These types of dwellings became popular worldwide and first appeared in America between 1900 and 1940. They were economical to build and had an open, informal floor plan. The affordable bungalow buildings became synonymous with workers housing as merchants ceased to live above their stores and factory workers began to drive to work from newly established neighborhoods.



Typically a low-pitch gable roof extends over the porch, which is supported by short squat columns. For a decorative effect, rafters and ridge beams extend beyond the wall and roof. The chimneys are often of rubble, cobblestone or rough faced brick while the shingles are left in their natural state or treated with earth tone stains. Small eyebrow dormers peek out above the roof line and typical windows include three-over-one sash. Fredericksburg has many neighborhoods with bungalow houses, such as those along Prince Edward Street, Fall Hill Avenue and in Fairview Heights.



Art Deco: 1923-1935

The 1923 Art Deco display in Paris emphasized motion and repetition and initiated the first architectural style that embraced the age of mechanization. Art Deco was not an evolution in plan, however, but rather a decorative cover around existing architectural forms. Using a repetition of symbols to evoke the repetition of machines, the style employed chevrons, flowers, vegetation and dart motifs as well as highly glazed terra cotta tiles. Characterized by a linear or angular composition, the Art Deco style uses low relief ornamentation around door and window openings, along string courses, and along the edge of parapets.

While few surviving examples of the Art Deco style exist in Fredericksburg, good examples can be seen in the 900 and 1000 blocks of Caroline Street.



Streamline Moderne: 1930-1945

Created by unemployed industrial designers during the Depression, the Streamline Moderne architectural style also resulted in redesigned products for the mass market, such as fans and toasters. From seeing the air glide over and around airplane wings (the streamline effect), architects began designing buildings with rounded corners and rounded windows.

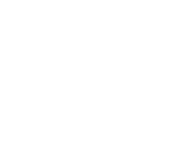
This style is characterized by soft or rounded corners, flat roofs, smooth wall finishes without surface ornamentation and horizontal window bands. The streamline effect is emphasized by the use of curved windows that wrap around corners. The glass blocks and chromo/stainless steel which gave the architecture a then-modern touch were new materials during the 1930s and 1940s.

Many examples of the Streamline Moderne style are becoming obscured with new additions. Three buildings in Fredericks-burg, however, prominently display the rounded corners typical of this style: the commercial building at 500 Lafayette Boulevard, the Colonial Electrical Distributors at 417 Jefferson Davis Highway and the garage at 1101 Lafayette Boulevard.

International Style: 1945-1960

During the period between World War I and II, Americans exhibited a strong preference for architecture that emphasized past traditions. Many Europeans, on the other hand, tended to be more avant-garde in their tastes. Their International style included steel frame buildings distinguished by smooth surfaces, corner windows, and minimal decorative elements. Following World War II, American tastes shifted from period designs to modern styles, especially as suburbs exploded across the landscape.





Appendix B

Glossary of Terms

addition - A new part on an existing building or structure.

alteration - A visible change to the exterior of a building or structure.

anchor - A metal clamp, often of fanciful design, (such as a star) fastened on the outside of a wall to the end of a tie rod connecting with an opposite wall, to prevent bulging.



Anchor.

American Foursquare - One of the few indigenous American styles. It is a variant of what has come to be called the Prairie School of architecture and is representative of the early work of Frank Lloyd Wright.

annex - A subsidiary structure near or adjoining a larger main building.

apex - The highest point, peak, or tip of any structure.

arch - A curved or pointed construction which spans an opening.



Arch.

architectural - Pertaining to architecture, its features, characteristics, or details.

architecture - The art and science of designing and building structures in keeping with aesthetic and functional criteria.



Architrave.

architrave - The lowest member of an entablature; the beam that spans from column to column.

armory - A building used for storage of military equipment. A weapons manufacturing plant.

Art Deco - A decorative style widely used in the architecture of the 1930s; characterized by sharp angular or zigzag surface forms and ornaments.

attic - A story built above the wall cornice.

awning - A rooflike shelter of canvas or other material extending over a doorway or window.

balcony - A projecting platform, sometimes supported from below, sometimes cantilevered, enclosed with a railing or balustrade.

balloon frame - Wooden building framing where all vertical structural elements of the exterior bearing walls consist of single studs which extend the full height of the frame.

baluster - One of a number of short vertical members, often circular in section, used to support a railing.

balustrade - An entire railing system (as along the edge of a balcony) including a top rail and its balusters, and sometimes a bottom rail.



Bargeboard.

bargeboard - The decorative board along the roof edge of a gable that conceals the rafters.

basement - Usually the lowest story of a building, either partly or entirely below grade.

basket weave - A checkerboard pattern of bricks.

batten - A narrow strip of wood applied to cover a joint along the edges of two parallel boards (as in board and batten).

bay - A vertical division of a building marked by fenestration or other architectural features.

bay window - A window that projects from an exterior wall.

bead - A molding used in ornamenting a given surface.

beam - A structural member whose prime function is to carry transverse loads, as a joist, girder, rafter, or purlin.

bearing wall - A supporting part of a structure.

Beaux Arts architecture - Historical and eclectic design on a monumental scale, as taught at the Ecole des Beaux Arts in Paris, in the nineteenth century.

belfry - A room at or near the top of a tower which contains bells and their supporting timbers.

belt course - See string course.

blank wall, blind wall, dead wall - A wall whose whole surface is unbroken by a window, door, or other opening.

blank window, blind window, false window - A recess in an external wall, having the external appearance of a window, to give symmetry.

blind - See shutter.

board and batten - Vertical siding on a structure that has narrow strips covering the vertical joints between the boards.



Bead.



Blank window.

bond - An arrangement of masonry units (such as bricks) to provide strength, stability, and beauty.

brace - A metal or wood member which is used to stiffen or support a structure.

bracket - A decorative support beneath a projecting floor, window, or cornice.

brick - A solid or hollow masonry unit of clay or shale, molded into a rectangular shape and then fired in a kiln.

brick nogging - Brick-work laid in the spaces between timbers in a wood frame partition.



Broken Pediment.

broken pediment - A decorative element - usually over a door or a window - in which the sloping sides do not meet, creating an opening that contains a decorative feature.

bulkhead - The structural supporting wall under the display windows of a storefront.

Bungalow - A type of dwelling that originated in British India but became popular world-wide, often as worker housing, because it was economical to build.

buttress - An exterior mass of masonry set at an angle to a wall to provide strength and support.

canopy - A covered area which extends from the wall of a building to protect an entrance.

cantilever - A structural member which projects beyond its supporting wall or column.

capital - The upper portion of a column or pilaster.



Buttress.

Carpenter Gothic - The application of Gothic motifs by artisan builders in wood, during the nineteenth century.

cased-in timber - Finished millwork which covers or encases a structural member such as a porch post.

casement window - A window which swings open along its entire length.

cast iron - Iron that is formed by pouring the molten metal into a mold and letting it cool.

caulk - Material used to fill or close seams and crevices in order to make them watertight.

clapboards - A wood siding commonly used as an exterior covering on a wood frame building. It is applied horizontally and overlapped, with the grain running lengthwise.

chimney - The vertical structure containing a passage or flue, which carries smoke and gases from a fire or furnace by means of a created draft.

chimney pot - An earthenware or metal pipe fitted on top of a chimney to increase draft and reduce or disperse smoke.

Classical architecture - The architecture of Hellenic Greece and Imperial Rome, upon which the Italian Renaissance and subsequent styles such as the Classic Revival based their development.

Classic Revival - An architectural movement based on the use of Roman and Greek forms.



Chimney pot.



Column.

Colonial architecture - Architecture transplanted from homelands to overseas colonies, such as English Georgian architecture of the eighteenth century in Virginia.

Colonial Revival - The reuse of Georgian and Colonial design, toward the end of the nineteenth and into the twentieth century. Typically found in banks, churches, and suburban homes.

column - A vertical member, such as a post or a pillar, which supports a load.

Common bond, American bond - A bond in which every fifth or sixth brick course consists of headers, the other courses being stretchers. Widely used because such brickwork can be laid quickly.

coping - A protective cap, top, or cover of a wall, parapet, or chimney; often of stone, terra-cotta, concrete, or metal. Protects the masonry below from the penetration of water from above.



Corbeling.

corbeling - Courses of masonry that project out in a series of steps from the wall, often part of the cornice at the top of a facade.

corner board - A board used as trim on the external corner of a wood frame structure and against which the ends of the siding are fitted.

cornice - The exterior trim of a structure where the roof meets the wall.

course - A layer of masonry units (such as bricks) running horizontally in a wall and bonded with mortar.

cresting - A decorative ridge on a roof, usually constructed of ornamental metal.

crossbeam - Any transverse beam in a structure, such as a joist.

cupola - A small structure built on top of a roof or building.

dentil - One of a band of small, square blocks forming part of a cornice.

dependency - A subsidiary building near or adjoining a principal structure.

dome - A curved roof structure; often hemispherical in shape.

door - An entranceway. A barrier which swings, slides, tilts, or folds to close an opening.

door header - The uppermost member of a door frame.

door jamb - The vertical member on each side of a door (also called the doorpost).

door sill - The horizontal member, usually a board, covering the floor joint on the threshold of a door.

dormer - A structure projecting from a sloping roof, usually housing a window or a vent.

dormer window - A vertical window which projects from a sloping roof, placed in a small gable.

double window - Two windows, side by side, which form a single architectural unit.



Cupola.

downspout, leader - A vertical pipe used to conduct water from the roof to the ground.

dressed lumber - Lumber having one or more of its faces planed smooth.

dressed stone - Stone that has been worked to a shape; the faces to be exposed are smooth.



Drip cap.

drip cap - A horizontal molding, fixed to a door or window frame, to divert water from the top rail, causing it to drip beyond the outside of the frame.

Dutch Colonial architecture - The building style prevalent in the Dutch-settled parts of the North American colonies in the seventeenth century, particularly in New York and the Hudson Valley.

eaves - The lower edge of a sloping roof; that part of a roof which projects beyond the wall.

elevation - A drawing showing the elements of a building in plane.

English basement - A basement whose windows are above ground (as opposed to being sunken).

English bond - Brickwork with alternate courses of headers and stretchers.

entablature - 1. The elaborated beam member carried by columns horizontally divided into architrave (below), the frieze, and cornice (above). 2. The upper section of a wall, generally supported on columns or pilasters. On storefronts, the entablature is often used to display signs.

extension - A wing or structure added to an existing building.

eyebrow - A low dormer on the slope of a roof. It has no sides and the roofing is carried over it.

eyebrow window - 1. A bottom-hinged, inward-opening sash in the uppermost level of a Greek Revival house, or the like.

2. A window in an eyebrow.

fabric - The basic elements of a building.

facade - The exterior face of a building which constitutes the architectural front.

fanlight - A semi-circular window over the opening of a door, with radiating muntins in the form of an open fan.

fascia - A flat horizontal member or molding with little projection, commonly under eaves and cornices.

Federal style - The Classical Revival style of architecture that emerged in the United States at the end of the eighteenth and the beginning of the nineteenth century.

fence - A barrier enclosing or bordering a yard.

fenestration - The arrangement of the openings in a building.

finial - An ornament which terminates the point of a gable or spire.

flashing - Pieces of sheet metal used to weatherproof joints and angles, as where a roof comes in contact with a wall or chimney.



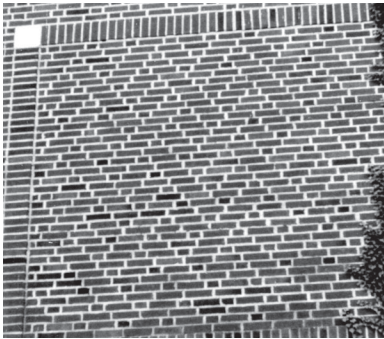
Fanlight.



Finial.

flat arch, jack arch, straight arch - An arch that is horizontal or nearly horizontal.

Flemish bond - Brickwork in which each course consists of headers and stretchers laid alternately; each header is centered with respect to the stretchers above and below it.



Flemish diagonal bond.

Flemish diagonal bond - A bond in which a course of alternate headers and stretchers is followed by a course of stretchers, resulting in a diagonal pattern. The old Maury School exhibits both Flemish and Flemish diagonal bonds.

flue, chimney flue - An incombustible and heat-resistant passage in a chimney to carry away combustion products from a fireplace, furnace, or boiler.

flute - A groove or channel, usually one of many such parallel grooves, used decoratively, as along the shaft of a column.

flying buttress - A characteristic feature of Gothic construction in which the lateral thrust of a roof is taken up by a bar of masonry, carried on an arch, and a solid pier or buttress.

footprint - The extent of a building's impression in the earth.

form - The particular shape of a building.

foundation - The supporting member of a wall or structure.

frame house - A house of wood frame construction, usually sheathed and covered with a siding material.

framing - A system of structural woodwork.

frieze - The middle horizontal member of an entablature, above the architrave and below the cornice.

gable - The vertical triangular portion of the end of a building having a double-sloping roof, from the cornice or eaves to the ridge of the roof.

gable roof - A roof having a gable at one or both ends.

gambrel roof - A roof which has two pitches on each side (frequently found in barns).

garland - An ornament in the form of a band or wreath of leaves, fruits, or flowers.

Georgian architecture - The prevailing style of the eighteenth century in Great Britain and the North American colonies, so named after George I, George II, and George III (1714-1820).

gingerbread - The highly decorative woodwork applied to Queen Anne style houses, or the like.

girder - A large or principal beam used to support concentrated loads at isolated points along its length.

glazing - Another term for glass or other transparent material used in windows.

Gothic architecture - The architectural style of the Middle Ages in Western Europe.

Gothic Revival - A movement originating in the eighteenth century and culminating in the nineteenth century which aimed at reviving the spirit and forms of Gothic architecture.

Greek Revival - See Classic Revival.



Gable.



Gambrel roof.

groundsill, ground beam, ground plate, mudsill, sole plate

- In a framed structure, the sill which is nearest the ground or on the ground; used to distribute concentrated loads.

gutter - A shallow channel of metal set below and along the eaves to catch and carry rainwater from the roof.

half-timber framing - A form of construction where the spaces between a heavy timber framework are filled with bricks or plaster.

hanging post, gatepost, hinge post, swinging post - The post on which a gate is hung.

header - 1. A masonry unit (such as a brick), laid so its ends are exposed. 2. A framing member which crosses an opening such as a door or window and supports the ends of joists, rafters, etc., transferring their weight to parallel joists, rafters, etc.

herringbone pattern - A diagonal zigzag pattern of bricks.

hip - The external angle at the junction of two sloping roofs.

hipped end - The sloping triangularly shaped end of a hipped roof.

hipped gable - see jerkinhead.

hip roof, hipped roof - A roof which slopes upward from all four sides of a building.

hood - A cover placed above an opening to shelter it.

hood molding - Projecting molding over a door or window.

infill - A new structure built in a block of existing buildings.

internal dormer - A vertical window in a sloped roof; it is not covered by a small pitched roof, but is set down from the slope of the main roof.

International style - The functional architecture devoid of regional characteristics. Created in Western Europe and in the United States during the early twentieth century.

ironwork - Wrought or cast iron; usually decorative and often elaborate.

Italianate style - The eclectic form of country-house design, fashionable in England and the United States in the 1840s and 1850s, characterized by low-pitched, heavily bracketed roofs, asymmetrical informal plan, square towers, and often round-arched windows.

jack arch - See flat arch.

jamb - A vertical member at each side of a door or window frame.

jerkinhead, clipped gable, hipped gable - The end of a roof when it is formed into a shape between a gable and a hip.

joist - One of a series of parallel timber beams used to support floor and ceiling loads; supported in turn by larger beams, girders, or bearing walls.

keystone - The central block of a masonry arch. Until the keystone is in place, the arch is not truly functional.



Jerkinhead.



Keystone.



Lancet window.

king post - In a truss, as for a roof, a vertical member extending from the apex to the tie beam.

lancet, lancet window - A narrow window with a sharp pointed arch; much used in Gothic architecture.

landmark - Any building, structure, or place which has a special character or a special historical or aesthetic interest or value to a community.

lattice - A network, often diagonal, of narrow thin strips of wood or iron, used as screening.

lean-to - A small extension to a building with a roof (of a single slope) whose supports lean against the building.

light - 1. An aperture through which daylight is admitted to a building's interior. 2. A pane of glass.

lintel - A horizontal structural member over an opening, which carries the weight of the wall above it.

loft - Unceilinged space beneath a roof.

louver - An assembly of sloping, overlapping slats (fixed or adjustable) designed to admit air or light in varying degrees while excluding rain and snow.



Mansard roof.

mansard roof - A roof having a double slope, similar to a gambrel roof, but where the lower slope is longer and steeper than the upper slope.

marquee - A fixed metal and glass canopy over an entrance to a building.

massing - The bulk or size of a building.

modillion - A horizontal bracket, usually in the form of a scroll, that helps support a cornice.

molded brick - A specially shaped brick, usually for decorative work.

molding - A member of construction or decoration that introduces a variety of outlines or contours in edges or surfaces. Found on cornices, bases, and door and window jambs.

mortar - The mixture of lime or cement or a combination of both with sand and water, used as a masonry bonding agent.

mortar joints - The finished mortar surface between masonry units.

motif - A principal repeated element in an ornamental design.

mud room - A small entryway where muddy footwear may be removed.

mudsill - A sill usually laid directly on the ground.

mullion - A vertical member separating (and often supporting) windows, doors, or panels set in a series.

muntin - A secondary framing member to hold panes of glass within a window or glazed door.

Neo-Classical style - The dominant style of architecture during the first half of the twentieth century. Closely related to Colonial Revival but much more ornate in many of its details.



Modillions.

nogging - The filling of brick-work between timbers of a frame wall.

open pediment - See broken pediment.

order - In classical architecture, a particular style of column with its entablature having standardized details. The Greek orders were Doric, Ionic, and Corinthian.

ordinary - A tavern, in early American communities.

orientation - The placement of a structure on a site with regard to local conditions of sunlight, wind, drainage, and street frontage.

ornament - In architecture, every detail of shape, texture, and color that is deliberately used or added to attract the attention of an observer.



Palladian window.

overhang - The projection of an upper story or roof beyond a story immediately below.

Palladian motif - A door or window opening in three parts, divided by posts, with a lintel flat over each side, but arched over the center.

pane - A framed sheet of glass in a window or door.

panel - A portion of a flat surface that is recessed below the surrounding area, sometimes set off by molding or other decorative device.

parapet - In an exterior wall, the part entirely above the roof.

patina - A thin oxide film which forms on a metal.

pavilion - On a facade, a prominent portion usually central or terminal, identified by projection, height, or special roof forms.

pediment - The triangular gable end of a roof.

pendant - A suspended feature or hanging ornament.

pier - A column designed to support concentrated loads.

pilaster - A decorative feature that imitates a pier or a pillar but is not a supporting member, often used as a simulated pillar on porches in entrances.

pitch - The degree of slope of a roof.

plate - In wood-frame construction, timber laid horizontally in a wall, on top of a wall, or on the ground to receive other timbers or joists.

pointing - In masonry, the final treatment of joints by the troweling of mortar into them.

porch - A structure attached to a building to shelter an entrance or to serve as a semi-enclosed space; usually roofed and generally open sided.

portico - A small porch forming the entrance and centerpiece of a facade; usually consisting of a pedimented roof supported by columns.

preservation - Maintenance of the existing form, integrity, and material of a building or structure.

purlin - Timber laid horizontally to support the rafters on which a roof covering is laid.



Pier.



Pilaster.



Quion.

Queen Anne style - Eclectic style of domestic architecture of the 1870s and 1880s in England and the United States; misnamed after Queen Anne, but actually based on country-house and cottage Elizabethan architecture.

quoin - In masonry, the stones which form the external corner of a building; sometimes distinguished decoratively from the adjacent masonry. In Fredericksburg, some brick buildings have sandstone or granite quoins.

rafter - One of a series of inclined members to which a roof covering is fixed.

rain leader - See downspout.

raking - Slope, as in a roof pitch.

rehabilitation - The process of restoring a building to a usable condition.

rendering - A perspective or elevational drawing of a project with artistic delineation of materials, shades, and shadows.

replication - A copy or reproduction of an original feature.

repoint -To remove deteriorated mortar and replace it with new mortar.

restoration - The process of returning a building to its original form and condition by removing later work and/or replacing missing earlier work.

retaining wall - A wall that bears against the earth and resists its lateral movement.

retrofit - To fit a building with parts or equipment not available at the time of original construction.

Revival architecture - The use of older styles in new architectural movements, such as Gothic Revival, Greek Revival, Colonial Revival, etc.

ridge - The horizontal line at the junction of the upper edges of two sloping roof surfaces.

riprap - An arrangement of irregularly broken and random sized stones thrown together without any attempt at regular structural arrangement.

riser - The vertical face of a stair step.

Romanesque Revival - The reuse in the nineteenth century of the massive Romanesque style of construction characterized by heavy arches and dramatic asymmetrical effects.

roof - The cover of a building, including the roofing and all other materials necessary to carry and maintain it on the walls or uprights.

row house - One of an unbroken line of houses sharing one or more sidewalls with its neighbors.

rustic joint - In stone masonry, a deeply sunk mortar joint that has been emphasized by having the edges of the adjacent stones chamfered or recessed below the surface of the stone facing.

saltbox - A wood-framed house, more common to colonial New England than to Virginia, which has a short roof pitch in front and a long roof pitch sweeping close to the ground, in back.

sash, window sash - Any framework of a window; may be movable or fixed; may slide in a vertical plane (as in a double-hung window) or pivot (as in a casement window). In describing window configuration, it is common to refer to the number of panes in the upper and lower halves of the sash (i.e. six-over-six, three-over-one, nine-over-nine, etc.)

scale - Relative or proportionate size.

screen - Any construction whose essential function is merely to separate, protect, seclude, or conceal, but not to support.

scupper - An opening in a wall or parapet that allows water to drain from a roof.

Second Empire style - A stylistic designation named after the French Second Empire of Napoleon III (1852-1870), but referring to grand eclectic architecture in the 1860s and early 1870s.

setback - The interval between a building and a property line.

shake - Any thick hand-split shingle or clapboard, usually edge-grained; formed by splitting a short log into tapered radial sections.

sheathing - The covering placed over the exterior framing of a building; provides a base for the application of wall or roof covering.

shed dormer - A dormer window whose eave line is parallel to the eave line of the main roof instead of being gabled.

shed roof - A roof shape having only one sloping plane.

shingle - A roofing unit of wood, asphaltic or fiberglass material, slate, tile, concrete, asbestos cement, or other material cut to stock sizes; used as an exterior covering on sloping roofs and side walls; applied in an overlapping fashion.

shutters - Solid or louvered movable window coverings.

sidelight - A framed area of fixed glass alongside a door or window opening.

siding, weatherboards - The finish covering of an exterior wall of a frame building.

sill - 1. A horizontal timber, at the bottom of a wood frame, which rests on the foundation. 2. The horizontal bottom member of a door or window frame.

skirt-roof - A false roof between stories of a building.

skylight - An opening in a roof or ceiling, fitted with glass, to admit daylight.

soffit - The finished undersurface of any overhead building component, such as an arch, balcony, beam, cornice, or lintel.

soldier course - A course of bricks where the stretchers (long sides) of the bricks are set vertically.

soleplate - A horizontal timber which serves as a base for the studs in a stud wall or partition.

spall - A small fragment split off from the face of a stone or masonry unit by a blow or by action of the elements.

span - The interval between two terminals of a construction.



Sidelight.



Soldier course.



Standing seam metal roof.

spire - Any slender pointed construction surmounting a building.

stabilization - The reestablishment of a weather resistant enclosure and structural stability of an unsafe or deteriorated property.

stack - A vent, as for plumbing.

standing seam metal - A roof covering of long sheets of metal one edge of which is folded over the edge of the adjoining sheet and crimped, forming a raised seam.

step - A stair unit that consists of one tread and one riser.

stile - One of the upright structural members of a frame, as at the outer edge of a door or a window sash.

stoop - A platform or small porch at the entrance of a house.

stop - The molding or trim on the inside face of a door or window frame against which the door or window closes.

story - The space in a building between floor levels, or between a floor and a roof.

Streamline Moderne style - Architectural style during the 1930s based on the streamlined effect of air gliding over an airfoil.

stretcher - A masonry unit laid horizontally with its length in the direction of the face of the wall.

string course - A horizontal band or course, projecting beyond or flush with the face of a building. Also called a belt course.

stringer - A long, heavy horizontal timber which connects the posts in a frame which supports a floor.

stucco - An exterior finish, usually textured; composed of portland cement, lime, and sand mixed with water.

surround - An encircling border or decorative frame.

terra-cotta - Hard, unglazed fired clay; used for ornamental work and roof and floor tile.

texture - The tactile and visual quality of a surface or substance other than its color.

tie beam - In roof framing, a horizontal timber, connecting two opposite rafters to prevent them from spreading.

threshold - A strip fastened to the floor beneath a door; may provide weather protection at exterior doors.

tracery - The openwork pattern within the upper part of a Gothic window.

transom - 1. The cross-bar separating a door from a window, panel, or louver above it. 2. An opening over a door or window. 3. The window area above the display windows and door of a commercial storefront.

transom light - A glazed light above the transom.

tread - The horizontal upper surface of a step in a stair.

trellis - An arbor or framework, sometimes including lattice, for the support of vines or other vegetation.



Transom.



Triglyph

triglyph - A Frieze ornament consisting of slightly raised vertical bands separated by V-shaped grooves.

truss - A structure composed of a combination of members, usually in a triangular arrangement, so as to constitute a rigid framework.

turned work - Wood pieces having a circular outline, such as columns and balusters; usually cut on a lathe.



Valley.

valance - The overhanging edge of an awning where a sign may be lettered.

valley - The trough formed by the intersection of two inclined planes of a roof.

vent - An opening, as in a wall, serving as an outlet for air, smoke, fumes, or the like.

veranda - A covered porch or balcony, extending along the outside of a building, planned for summer leisure.

Vernacular architecture - A mode of building based on regional forms and materials. These structures are not generally designed by an architect.

wainscot - A decorative or protective facing applied to the lower portion of a wall.

water table - A projecting string course placed to divert rainwater from a building.

weatherboards - Wood siding used as the exterior covering on a building of frame construction.



Water table.

window - An opening in an external wall of a building to admit light and (usually) air; usually glazed.

wing - A subsidiary part of a building extending out from the main portion.

wrought-iron - Iron that is hammered or forged into shape, usually decorative, either when the metal is hot or cold.



Appendix C

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NATIONAL ORGANIZATIONS

The National Alliance of Preservation Commissions
Hall of States, Suite 342
444 North Capitol Street
Washington, D.C. 20001
(301)663-6149

The National Main Street Center
The National Trust for Historic Preservation
1785 Massachusetts Avenue, N.W.
Washington, D.C. 20036
(202)673-4219

The National Park Service
Preservation Assistance Division
Technical Preservation Services
P.O. Box 37127
Washington, D.C. 20013-7127
(202)343-9573

The National Trust for Historic Preservation
1785 Massachusetts Avenue, N.W.
Washington, D.C. 20036
(202)673-4296

The National Trust Mid-Atlantic Regional Office
6401 Germantown Avenue
Philadelphia, Pennsylvania 19144
(215)568-8162

STATE ORGANIZATIONS

The Preservation Alliance of Virginia
108 E. Grace Street, Suite 1
Richmond, VA 23219
(804)421-9800

The Virginia Department of Historic Resources
2801 Kensington Avenue
Richmond, VA 23221
(804)367-2323

LOCAL ORGANIZATIONS

City of Fredericksburg Architectural Review Board
P.O. Box 7447, 715 Princess Anne Street
Fredericksburg, VA 22404, 22401
(540)372-1179

Historic Fredericksburg Foundation, Inc.
P.O. Box 8327, 604-A William Street
Fredericksburg, VA 22404, 22401
(540)371-4504

The Fredericksburg Area Museum and Cultural Center
P.O. Box 922, 904 Princess Anne Street
Fredericksburg, Virginia 22404, 22401
(540)371-5668

Fredericksburg Office of Code Compliance
P.O. Box 7447, 715 Princess Anne Street
Fredericksburg, VA 22404, 22401
(540)372-1080



Appendix D

Guide to Successful Exterior Painting

Older buildings have usually been painted with oil-based paints. Newer oil-based paints, however, do not have the longevity they once had because they are no longer allowed to be manufactured with lead. Available latex paints are excellent, but the transition from having oil-based paint on a house to having a latex coating requires careful preparation. Anything less can cause frustration and concern that the new paints “just won’t stick.” Once accomplished correctly, however, the painting cycle need not be any more difficult than when lead-based paints were available.

To provide definitive information on successfully painting a house, Forest Products Laboratory (FPL), in Madison, Wisconsin, has worked in conjunction with the U.S. Department of Agriculture and the University of Wisconsin to study various aspects of wood. One of their projects included testing different combinations of paint and primer by exposing them to ten Wisconsin winters. Their conclusions are outlined below as a recipe for a ten year paint job.

Not surprisingly, FPL found that most paint failure was due to moisture penetration under the paint surface. Moisture penetration, however, can usually be effectively addressed through application of an oil base primer over water repellant wood preservative followed by careful caulking. Two coats of latex paint completes the job. If the surface preparation has also been properly done, then repainting in eight to ten years will be much easier to accomplish.

Of all the steps listed below, surface preparation cannot be over-emphasized. Paint simply will not stick to dirty, flaking surfaces.

Equipment and Materials

Hand held scraper, those with an approximate 45 degree angle give better leverage. Choose scrapers with replaceable blades.

Extra blades for scraper.

Metal file for sharpening dull scraper blades.

Sandpaper or other abrasive material.

Trisodium phosphate detergent (available at hardware stores).

Household bleach (used to eliminate mildew problems).

Sturdy nylon bristle scrub brush (natural bristle will be eaten away).


Bucket.

Rubber gloves, face mask and safety glasses.

Assorted brushes (traditional 6 inch brush is used for wood siding).

Water repellent wood preservative (make sure it is paintable). Try to obtain a product with paraffin and pentachlorophenol.

Good quality exterior alkyd oil based primer containing titanium dioxide.



Exterior latex caulk with silicone (cartridge and caulk gun).
Use caulk with at least a 25-year life expectancy.

Good quality exterior acrylic latex paint in the finish you prefer. Avoid paints containing zinc oxide pigments. Breakdown of these pigments is a major cause of cross grain cracking.

The Painting Process

Remove all loose, cracked, grazed, and peeling paint using a handheld scraper. A face mask helps protect from any lead paint dust.

Feather the edges of any paint patches remaining using sandpaper or other abrasive material. Use a face mask.

Scrub the scraped and sanded siding with a solution of 1 quart bleach, 1 cup trisodium phosphate, and 3 quarts warm water. Use rubber gloves.

Rinse all traces of detergent from the wood with a garden hose.

Allow to dry at least 2 days.

Apply a coat of paintable water repellent wood preservative to all areas of bare wood that collect water, especially window sills, and allow to dry for 2 days. Use gloves, face mask, and safety glasses.

Prime the clean dry surface with an oil based primer, described above. Use a brush and do not apply too thinly (400 SF per gallon). Follow the sun as you paint. Do not prime a cool wall that will later be heated by the sun, as it may blister.

Prime over remaining paint as well as this helps the latex coats to adhere better. Do not paint in the evening on spring and fall days when heavy dews may fall. Do not paint if the overnight temperature will fall below 50 degrees.

Caulk all joints, sills, cracks, places where siding meets trim, nail holes (you may wish to countersink nails) and any other places where water may enter.

Paint two (2) finish coats of latex using a brush. Follow directions on both the primer and the latex can labels for information on when to recoat. Do not wait more than 2 weeks between primer and latex coats.

HELPFUL HINTS:

* Place primer brush in an air tight plastic bag and place in freezer overnight, to avoid cleaning everyday.

* When your paint job looks old and dirty, repainting may not necessarily be required. Try scrubbing your building first with the cleaning solution described in this recipe.

Appendix E

House Inspection Checklist

Reprinted, with permission, from the 1977 supplement to Old-House Journal, 2 Main Street, Gloucester, MA 01930. Subscriptions available for \$27 per year.

Inspection Checklist for Vintage Houses: A Guide for Buyers and Owners

How to buy a house - or check the one you have

If you are restoring or buying an old building, or are challenged by the need for a maintenance inspection schedule, the following checklist may be helpful. Remember, any defect can be corrected if there is time and money enough. A building is the single most important and expensive investment for most people. Measure your pocket against the task carefully so as not to tax your patience and deplete your savings.

The Old-House Journal Inspection Checklist

Come Prepared

When setting out on an old-house inspection, you should have with you: flashlight, small magnet, plumbline (string with small weight will do), penknife, a marble, pair of binoculars, pad and pencil, and an inspection checklist. Wear old clothes so you can closely inspect important places like the cellar and underneath porches.

The Roof

A sound, tight roof is the first line of defense against the #1 enemy of an old house: Water. If the roof is in bad shape, you should plan on repairing - or replacing - it right away.

1. Type of roof on house (arranged in approximate order of longevity):

Slate (1)	Wood Shakes (6)
Copper (2)	Wood Shingles (7)
Ceramic Tile (3)	Galvanized Steel (8)
Tar & Gravel (4)	Asphalt Shingles (9)
Asbestos Tile (5)	Roll Roofing (10)


2. Pitched Roof: Any sign of missing, broken or warped shingles or tiles? (This could mean roof will have to be replaced soon. It can also mean that there is water damage inside.)

NOTE: Binoculars can give you a good close-up view if it is impossible to actually get up on the roof.

3. Asphalt shingles: Are the mineral granules getting thin and do edges of shingles look worn?

4. Asphalt shingles: Does roof look new but lumpy? (New roof may have been applied directly over old shingles. No way to tell what sins may have been covered over.)

5. Flat roof: Any sign of bubbles, separation or cracking in the asphalt or roofing felt? (Roofing should be flat and tight to roof: it shouldn't feel squishy underfoot.)

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6. Flashing around chimneys & valleys: Any sign of rusty, loose or missing flashing? (Flashing is the weakest part of any roof. Copper is the best flashing and will show green patina.)
 7. Chimneys: Is the masonry cracked or crumbling?
 8. Do the old chimney flues have a tile lining? (If not, they could be a fire hazard in conjunction with wood-burning fireplaces.)
 9. Gutters: Are there any loose, rotted or missing gutters?
 10. Does the ridge of the roof sag? (This could be normal settling that comes with age - or it could be caused by rotted rafters. Check further!)
 11. Cornice: Is there badly peeling paint on the cornice - especially the underside? (This can be sign of roof leak that is spilling water into the cornice.)

Exterior Walls

1. Do exterior walls seem plumb? (You can check with a plumbline: a weighted string will do. Out-of-plumb walls can be a sign of serious foundation problems.)
2. Sight along exterior walls. Any sign of major bulges? (This could signal major structural flaws.)
3. Do doors line up squarely in their frames? (Out-of-square doors can be another sign of possible foundation trouble.)

NOTE: Almost all old houses settle in a haphazard manner. So signs of sag are not necessarily a major drawback. But it does mean a thorough investigation should be made to find the root

causes. Some sags require no remedy; others can be cured with a few extra support posts. Still others may require major foundation surgery.

4. Is decorative woodwork firmly attached to house and tightly caulked to prevent water penetration?

5. Is exterior paint fresh and in good condition?

6. If paint is not new, is it powdering and chalking to a dull powdery surface? (This is the way old paint should look.)

7. Is paint peeling, curling and blistering? (This could mean a serious water problem - either a leak or lack of sufficient vapor barrier in wall.)

8. Are there open joints around door frames, window frames and trim? (These will have to be caulked.)


9. Are joints between dissimilar materials (e.g., wood and masonry) well protected with flashing or caulk?

10. Is putty around window glass sound and well painted?

11. Masonry Walls: Any signs of cracks? (Horizontal cracks and hairline cracks in bricks are not a major problem; cracks that run vertically through bricks and mortar are more serious.)

12. Is mortar soft and crumbling; are bricks missing or loose? (Loose masonry is vulnerable to attack by water ... and having a masonry wall repointed with fresh mortar is expensive.)

13. Has masonry been painted? (It will have to be repainted about every 5 years, or else stripped - a major task.)

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14. Stonework (especially sandstone): Any sign of spalling, cracking or crumbling of the stone? (This can be expensive to repair.)
 15. Clapboards: Are many loose, cracked or missing? (This is an open invitation to water - and rot.)
 16. Shingles: Are they thick and well nailed? (Thin, badly weathered shingles may have to be replaced.)
 17. Do shingles have a natural finish? (Natural finishes are easier to re-apply to shingles than is paint.)

Termites and Rot

1. Termites: Any sign of veins of dirt on interior or exterior walls? (These are termite mud tunnels. Look for them on foundation, under porches, steps and on cellar walls.)
2. Does wood near the ground (both outside and inside) pass the “pen knife test”? (Wood should be probed with penknife to test for soundness. Check areas such as cellar window frames, sills, floor beams and posts, porches and steps.)

NOTE: Unsound wood can be caused by either termites or rot. Rot can be arrested by shutting off the source of moisture. Termites call for chemical warfare. If at all unsure about the cause of bad wood, call in the experts.

3. Is all exterior wood at least 6-8 in. above the ground? (If not, this is an inviting target for termites and/or rot.)
4. Is there any vegetation close to the house? (Vegetation holds moisture in wood; be sure to check behind it for rot.)

5. Any signs of rot in cornice or attic beams? (Leaking roofs and gutters often spill water into top of house where it goes undetected for long periods.)

The Attic

1. Any sign of leaks (such as dark water stains) on the underside of roof, especially around chimneys, valleys and eaves?
2. Is attic adequately vented? (Check especially for signs of mildew on underside of roof boards.)

Insulation

NOTE: Most houses before 1940 had no built-in insulation. However, some old houses will have had insulation added. Houses with brick or stone walls rarely have any wall insulation. With cost of fuel soaring, a well-insulated house is a big asset.

1. Attic: Any loose fill insulation visible between attic floor joists? (This is the best place for attic insulation.)
2. Has insulation been blown into side walls? (You may have to take owner's word for this. In cold weather you can tell how good wall insulation is by feeling the inside of an exterior wall and comparing with temperature of an interior partition. They should feel about the same.)

Interior Spaces

1. Are there any signs of damp plaster? (This means leaks coming either from roof or internal pipes. Check especially top-floor ceilings, the inside of exterior walls, and ceilings and partitions under bathrooms.)

2. Is there any loose plaster in walls or ceilings? (Cracks in plaster are par for the course - but plaster that is spongy when you push on it will have to be repaired or replaced.)
3. Is there a noticeable bounce to the staircase when you jump on it? Are there any noticeable gaps between treads, risers and side stringers? (Substantial vibration may mean structural problems that will be quite costly to correct.)
4. Is flooring original and in good repair? (Floors covered with carpet or linoleum can harbor many problems - especially if you want to restore the original flooring.)
5. Do floors have a pronounced sag or tilt? (Simple test: Place a marble on the floor and see if it rolls away. This could just be normal settling or serious structural flaws. Check for a cause.)
6. Do floors vibrate and windows rattle when you jump on floors? (This is a symptom of inadequate support. Among possible causes: Undersized beams, inadequate bridging, cracked joists, rotted support posts. Often this can be cured fairly simply with a few new support posts.)
7. Windows: Do sash move up and down smoothly?
8. Do window frames show signs of substantial water leakage? (Look for chipped and curling paint at bottom of sash and sills. Although quite unsightly, this can be cured with caulk, putty and paint.)
9. Are fireplaces operational? (Evidence of recent fires in the fireplace is a reassuring sign. Peek up the chimney; if you can see daylight you at least know the flue is clear.)

10. Are there smoke stains on front of mantel? (This is a sign of a smoky fireplace. It can be cured - but it is a bother.)

Foundation

1. Is there a dug cellar with wood sills resting solidly on a masonry foundation well above ground level? (Some old structures have “mud sills” - heavy beams resting directly on the ground. These eventually have to be replaced, which is a major undertaking.)
2. Is mortar in foundation soft and crumbling? (This is not necessarily serious as long as there’s no sign of sag in the structure; ditto for foundation walls laid dry - without mortar.)
3. Are there any vertical cracks in the foundation wall? (This could be serious, or it could be from settling that stopped years ago. Have an engineer check it.)
4. Does ground slope away from foundation so that rain water drains off?
5. Do downspouts have splash blocks to divert water away from house? (If downspout goes into ground, be sure it isn’t pouring water into the earth next to the foundation - a flooded basement is the likely result.)

The Cellar

1. Do sills (the wood beams at the top of the foundation walls) show signs of rot or termites? (Probe with penknife.)
2. Any sign of dampness on the underside of floors around pipes? (If leaks have gone undetected for some time, there could be substantial wood rot.)

3. Does basement show signs of periodic flooding? (It's a good sign if current owner stored important tools and papers on cellar floor. Bad signs: Rust spots, efflorescence or mildew on walls, material stored on top of bricks to raise it above floor level.)

4. Any sign of sagging floors, rotted support posts or jury-rigged props to shore up weak flooring?

Electrical System

1. Does wiring in cellar appear to be a rat's nest of old frayed wires?

2. Does main power box in cellar have at least 100 amp. capacity? (An up-to-date installation will have capacity marked on it. An old fuse box with only 3-4 fuses in it means there may only be 30-40 amp. -- far too little. A re-wiring job will be needed.)

3. Do all ceiling light fixtures have wall switches?

4. Is there at least one electrical outlet on each wall in every room?

5. Is there any sign of surface-mounted lampcord extension wiring? Multiple cords plugged into a single outlet? (This is a tell-tale of underwiring. Expect to hire some electricians.)

Plumbing

1. Are water pipes copper or brass? (If they are, magnet won't stick to them. Copper or brass is longer-lasting than galvanized iron. Magnet won't stick to lead piping either. Lead will be soft and silvery when scratched with penknife. Lead piping will probably have to be replaced shortly.)

2. Is water pressure adequate? (Test by turning on top floor sink faucets; then turn on bathtub and flush toilet. If water slows to a trickle, piping may be inadequate or badly clogged with scale.)
3. Is plumbing connected to a city sewer system?
4. If there is a septic tank, was it cleaned in the last 3-4 years? (Overloaded septic tanks are a common source of trouble. It's best to call serviceman who did last cleaning and get his opinion of the system. Repairs can easily run over \$1,000.)
5. Is water supply from: city main, drilled well, shallow well?
6. Are the water pipes and large waste pipes in good condition? (The cellar is the best place to evaluate the over-all condition of the plumbing. For example, look for patches on the waste pipes; it's an indicator of advanced age. Replacement is expensive.)

Notes on Water Supply

City main is the most dependable source; shallow (dug) well is the least desirable. If water is from a well it is best to get it analyzed by the County Agent for fitness. If water is from a spring, beware of claims that "spring never runs dry" unless you can verify it. You may end up paying to drill a well during a long dry summer.

Heating System

1. Was heating plant originally designed to burn coal? (If so, it is probably more than 25 years old and may be a candidate for replacement.)

2. Does heating system operate satisfactorily? (You can test system even on a summer day: Move thermostat setting above room temperature. Heat from a hot-air furnace should appear at registers within a few minutes; in a steam or hot-water system radiators should heat up in 15-20 min.)
3. Will fuel bills present you with any unpleasant surprises? (Copies of fuel bills from the last heating season are the best measure of the heating system's efficiency.)
4. Is capacity of hot water heater at least 40 gal? (This is minimum required by a family of 4 with an automatic clothes washer.)
5. Any sign of leaks or rust spots on the hot-water heating tank? (Check by peeking through small door that gives access to the pilot light.)
6. On steam heating systems, do floorboards around radiators show signs of black stains and rot? (This comes from leaks and indicates system hasn't been well maintained.)

